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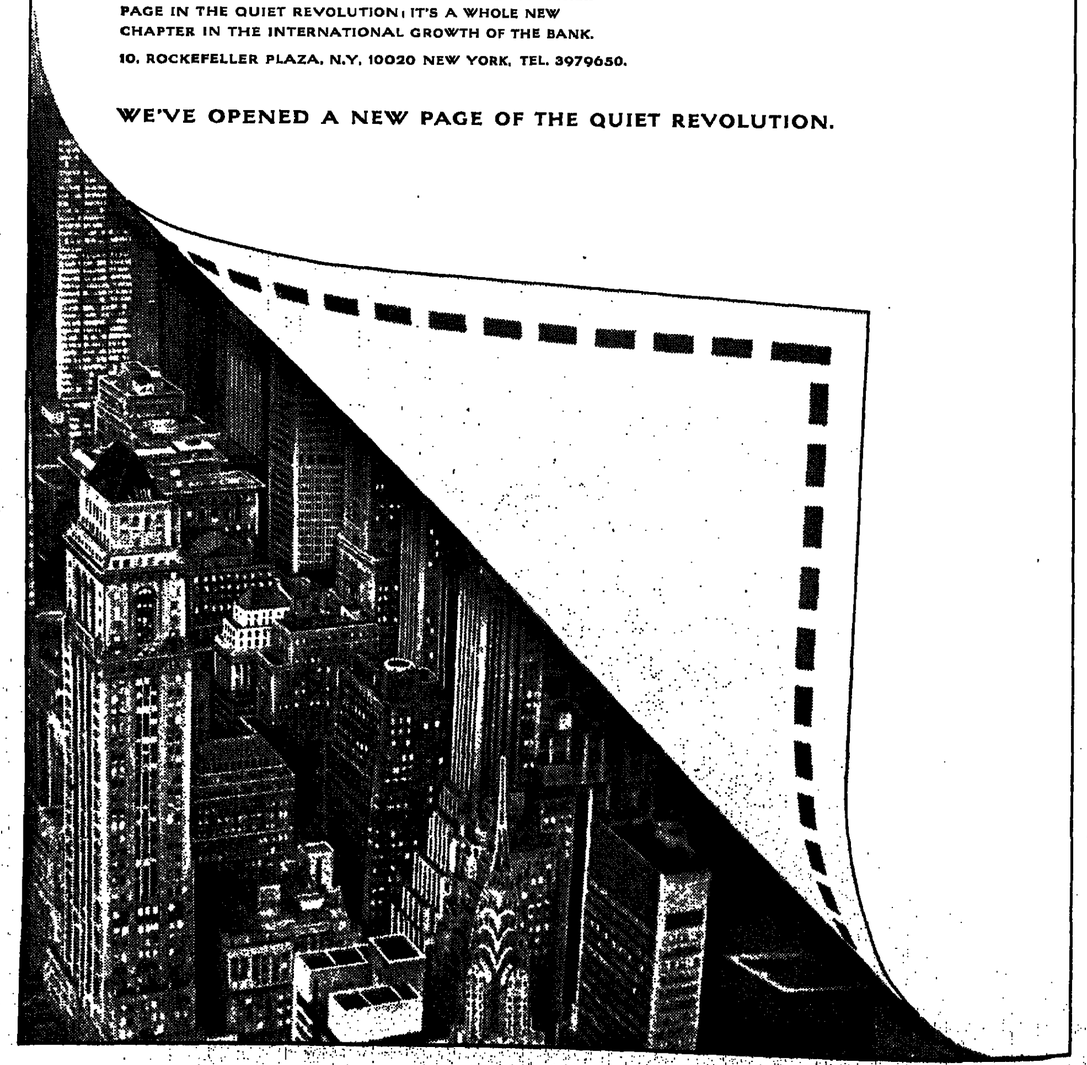

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Friday, May 9, 1975

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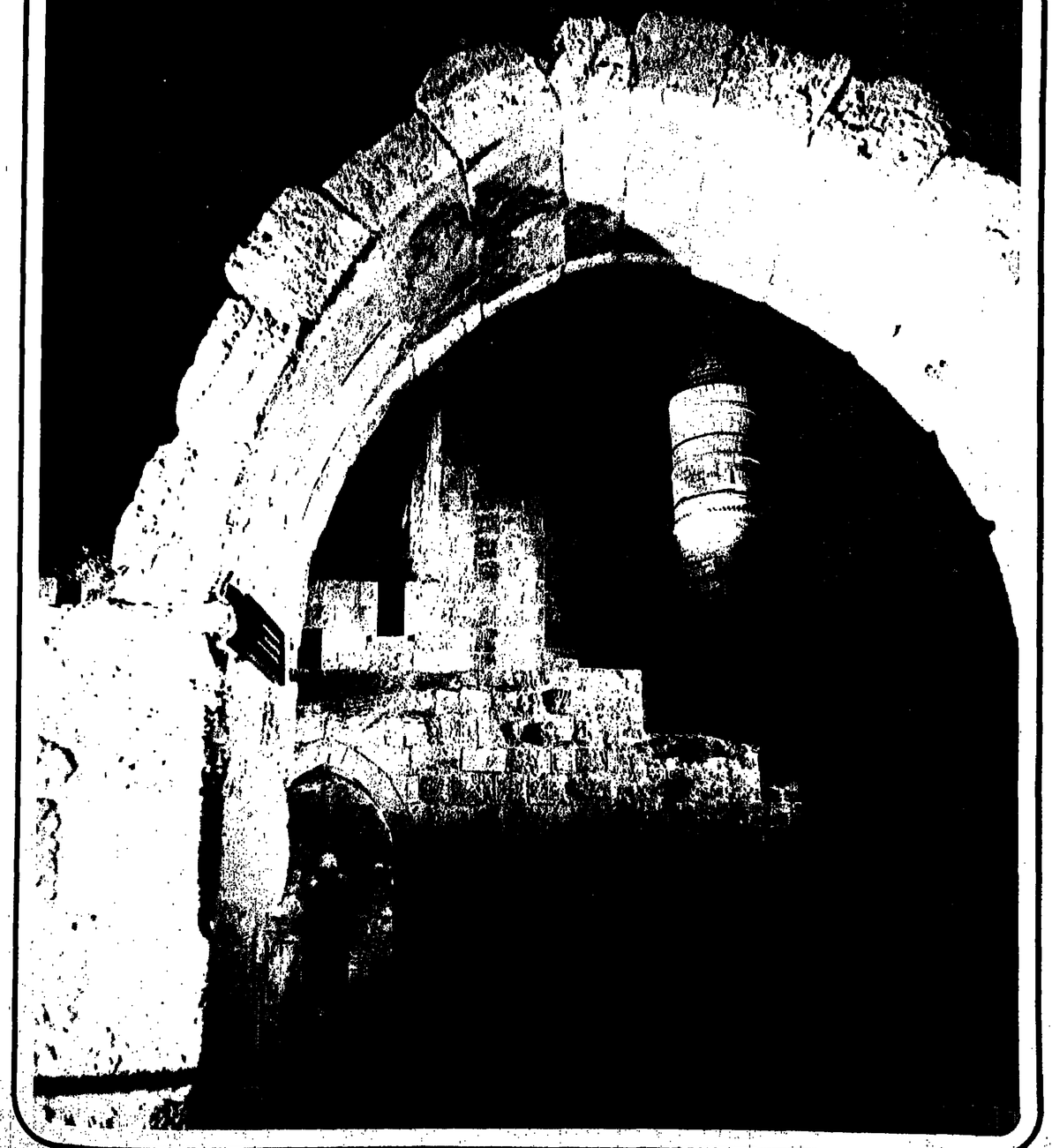

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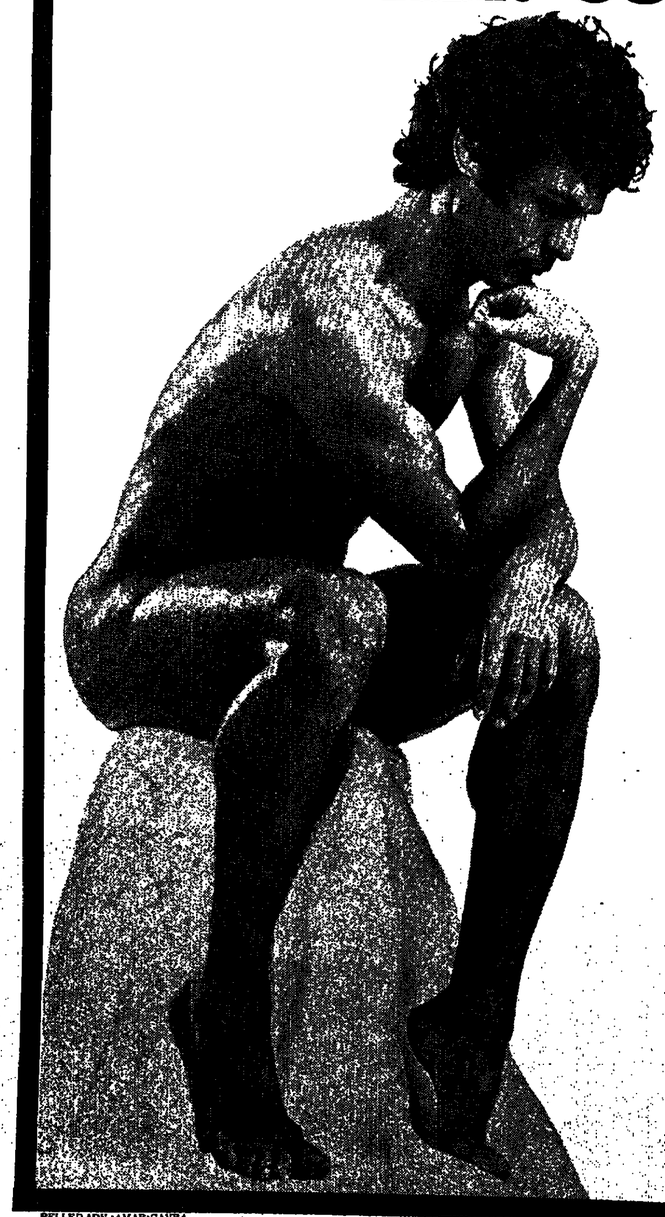

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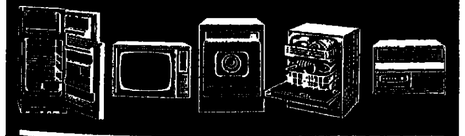

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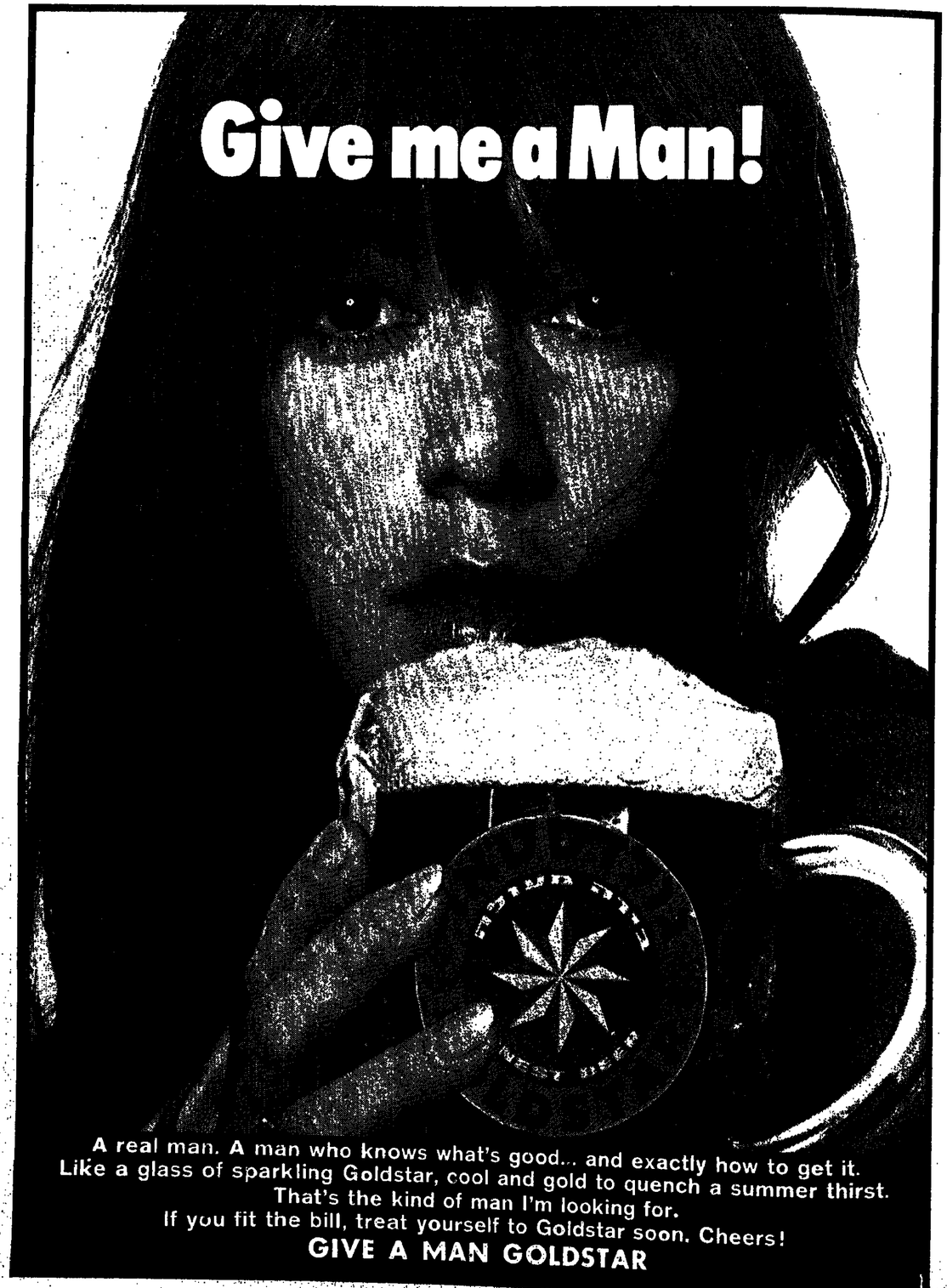

SADAT'S DIPLOMATIC BATTLE

In his May Day address to the Egyptian people last week, President Sadat threatened to launch a major "diplomatic battle" against Israel. An analysis of Sadat's recent speeches and interviews leads DANIEL DISHON to the conclusion that the Egyptian leader's minimal aim is to force a withdrawal of Israel to the pre-1967 boundaries without paying any political price for it.

A CLOSE READING of President Sadat's recent speeches and interviews (beginning with his speech of March 29, made in reaction to the suspension of the Kissinger talks a week earlier, and ending with his May Day speech) reveals the main lines along which the "diplomatic battle" will apparently be conducted — assuming, as the past has taught us to assume, that when speaking publicly Sadat usually speaks his mind.

A number of tactical aims are indicated in these statements which, in the context of the post-1973 situation, are too obvious to require elaboration: Sadat is seeking to make U.S.-Israel relations as difficult as possible; to deepen Israel's diplomatic isolation at the U.N. and wherever else possible; to project an image of a peace-seeking Egypt facing an inflexible, land-grabbing Israel incapable of assessing the new realities; to play on the West's fear of a new Middle East war.

But Sadat's statements of recent weeks and months reveal more than just those trends which are useful for providing Egypt with better negotiating leverage in the forthcoming contacts.

A major theme is that of Arab strength as opposed to Israeli weakness. In an interview with the Kuwaiti "al-Siyasa," Sadat said April 11: "As long as we are masters of our will, why need we be affected by Kissinger's failure or his success. We have nothing to fear." And further on: "After (a period of) despair, disunity and defeatism, the world has now recognized the Arabs as the sixth great power, particularly after use has been made of the oil weapon." Asked by the interviewer about Egypt's expectations concerning the Geneva conference, Sadat answered: "We are in a position to say 'yes' or 'no' according to the point of view of our own interests." (From a speech on March 29).

Conversely, it is maintained that Israel's position has weakened: "We have, after the October war, given to Israel what we had before October 1973 — internal rifts, uncertainty, a lack of knowledge of what the future will bring" (Sadat to "Rose el Yousef," March 28). "The present Israeli government is weak and incapable of taking decisions," clings to past illusions and fears the future, and "hesitates between yesterday and tomorrow" (speech on March 29).

This attempted projection of a highly inflated image of Egyptian strength, along with a grossly exaggerated image of Israeli weakness, serves a very real need of Sadat's: the need to bolster and protect the version of the last war which he himself has taken such pains to cultivate, not only inside Egypt but around the entire Arab world.

We have Sadat's own words for it: Ever since the end of the war — he said in his speech on March 29 — Egypt had wanted "to translate the achievements of our army and our people...on that glorious October day into political realities.

The value of a military victory is measured by the victor's ability to translate it into political realities" (author's italics), such as "liberated territories daily growing in size" until Israeli withdrawal is completed, and "rights (i.e. of the Palestinians) being returned, in full."

Sadat went on: "The next object is to preserve, in all situations and under all circumstances, the dimensions of the victory so that it remains existing and continues, at all times, to exert the required amount of pressure necessary to realize the hopes for which we made our (war-time) sacrifices."

Among the achievements falling under the heading of "translating victory into political realities," Sadat not only mentions the territorial arrangements of the disengagement agreement and the "new relationship" with the U.S., but also refers to having "completed the political siege of Israel" and having "lifted the siege of Palestine."

Under the heading of "preserving the dimensions of the victory", Sadat mentions his "refusal to allow an adventurous, not fully thought-out course which would have caused our victory to be tested prematurely." In case the meaning of "premature" and "adventurous" was not fully taken, he illustrated it by saying that he had refrained from reconquering the I.D.F. salient west of the Suez Canal "despite our capability to do so," because this would have led to a "military confrontation with the U.S."

ANOTHER ASPECT of building up the image of strength are the creeping violations of the disengagement agreement: the introduction of "extra" guns during the Kissinger talks; the denial of commitments made regarding the re-opening of the Suez Canal and the passage of Israeli cargoes; holding up the return of the bodies of Israeli soldiers until the maximum political benefit could be extracted. All this, more than actually changing the situation in Egypt's favour, serves mostly to show that Egypt is now too strong to be held down to terms and clauses she has signed, and that she can get away with such violations with impunity.

A more significant violation, which would both change the situation on the ground and serve as a demonstration of Egypt's ability to do as she pleases, is widely expected to occur at the time of the re-opening of the Canal: more troops than provided for under the agreement are then likely to be sent into Sinai "in order to defend both banks of the Canal".

The logical sequence of preserving the war-time image does not, however, end here. If the war was what Sadat makes it out to have been, then it must be seen to have produced enough momentum to carry the Arabs forward to the pre-1967 boundaries without having to pay a political price for Israel's withdrawal. And indeed the expectation that complete withdrawal is going to be virtually automatic comes through loud and clear in many recent Egyptian statements.

Sadat asked a delegation of U.S. Congressmen of April 2: "Do you think Israel is offering us something when she returns our own occupied lands?" He told "Time" magazine the same week: "Peace talks must not include any bargaining or compromise solution concerning our land. We do not agree for our land *to serve as a bargaining counter."* (Author's italics) A timetable might be discussed, but total withdrawal "is taken for granted."

These statements serve to clarify what the Egyptians mean when, with rising frequency, they appeal to the U.S. to declare whether it intends to protect Israel within the pre-1967 borders, or Israel plus occupied areas; and when they hold up as a model for Ford the way Eisenhower made Israel withdraw from Sinai in 1957. In short, not a peace agreement with the Arabs but U.S. pressure is to get Israel out of the territories.

THESE ARE by no means new ideas. The inadmissibility (in Arab eyes) of buying back the territories in exchange for a political consideration was already resoundingly phrased in the "Khartoum Noes" ("No peace, no recognition, no negotiations, no bargaining over the rights of the Palestinians") laid down in September 1967. Originally, this had much to do with the image of an earlier war: the Six Day War. Israel, the Arabs argued, had committed aggression, and their task was "erasing the traces of aggression." For Nasser personally, this would mean exoneration from the mistakes and failures of May and June 1967: everything would be as it was before (just as, in 1967, the *status quo* had been restored in large measure).

Sadat, though not in need of personal exculpation on account of the Six Day War, inherited that part of Nasser's thinking. In his speech of October 16, 1973 (before he knew that the fortunes of war had turned against him), he made it clear that in return for complete withdrawal Israel would obtain a cease-fire, not peace. A peace conference, he suggested, would only convene following the completion of the Israeli withdrawal; territorial questions relating to the 1967 boundaries could thus not be a subject of negotiations. What should be discussed at the conference were the claims of the Palestinians — in a manner which would, hopefully, cause the further territorial compression of Israel (into the 1947 boundaries, or, better still, the boundaries suggested in 1948 by Count Bernadotte, with the Negev and Eilat going to the Arabs).

ALONG WITH ALL this display of self-confidence, there are two spheres in Sadat's politics which cause him great anxiety: domestic affairs and inter-Arab relations. Domestically, the situation has deteriorated steadily since the last war. Reviewing internal affairs on April 14 (immediately after dismissing Abdul Aziz Hegazi from the premiership and appointing Mamduh Salim instead), Sadat spoke of an inadequate application of "economic openness (i.e. liberalization), of corruption and profiteering, and of runaway inflation as the outgoing government's basic failure. He went on to say that internal strife ("class struggle rather than the fusion of classes") would ensue if these failures were not overcome. Yet nobody in Egypt seems to believe the new government capable of overcoming them. Sadat has also complained with unusual bitterness (to "al-Siyasa") of the insufficient amounts of Arab oil money going to Egypt. "We need more... We do not beg, but we do describe our (economic) situation."

Insufficient aid is not the only reproach Sadat has for the leaders of other Arab states. In the interview with "al-Siyasa", he spoke of "clowns" in the Arab world who distorted his words and actions. He named only Mu'ammer Gaddafi but (still using the plural) made it clear that he referred to all those who, before the breakdown of the last Kissinger shuttle, had accused him of collusion with the U.S.

Freedom of action for Egypt, however, is exactly what other Arab governments wish to deny Sadat. This is particularly true of Syria. While Kissinger was still shuttling, Assad signalled a message to Sadat which, even against the background of accumulated distrust, must have come as a shock: by his proposal to set up a joint Syrian-P.L.O. command and by his persistent wooing of Jordan, Assad served notice that he was preparing the ground for a new situation in which Egypt would be considered to have "opted out." Assad would then proceed to work out a scheme for a "greater Syria." The P.L.O. would become a Syrian appendage and Assad would lord over both Jordan and Lebanon — since only he would then be strong enough to "protect" them against Israel. Egypt would thus be effectively barred from active participation in the future affairs of the Levant and the Fertile Crescent. Even as a mere hint of what would be done in the last resort, it was enough to bring Sadat round, and he has since gone out of his way to stress Egypt's loyalty to the all-Arab cause.

While domestic considerations might conceivably produce a stimulus for speeding up a settlement, inter-Arab relations provide an incentive for intransigence. They combine to create growing pressure on the U.S. to identify with at least one of the two Arab claims — that of total withdrawal. (The other — the "rights-of-Palestinians" claim — seems, right now, to admit of a slight postponement.) This pressure will only succeed if the U.S., and others in the outside world, come to perceive war as the only possible alternative. War threats must, therefore, look credible; so credible, perhaps that a war-threatening posture and actual preparation for war will become indistinguishable.

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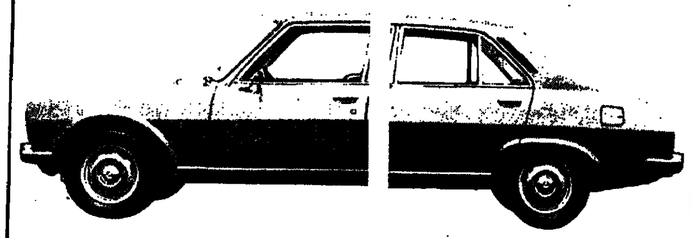

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HYDRAULIC DREAMS

In which MORDEKHAI NUROCK offers another vignette from the life of Eretz Yisrael in the early '20s.

MY RECOLLECTIONS of Pinhas Rutenberg are exotic. Outwardly, the sinister master-spy and conspirator — a great black sombrero, mesmeric eyes behind thick-lensed spectacles, funereal and flapping redingote over obfusc garments always. Yet a human, kindly and, except in contrived theatrical tantrums, not really a fearsome or physically formidable Menshevik. Of his daringly imaginative power and brilliant performance as an engineer, there is the witness of the electrification of the Holy Land, the thermal stacks in Haifa, Jerusalem and Tel Aviv, the presently silent hydro-electric installations at the Jordan-Yarkon confluence: one day, let us hope, the turbines will turn again with potent impact on that particular element of Israel's cost-of-living index.

In the Palestine Secretariat, I was a minor but very aware participant in the long preliminaries to the signing of the Rutenberg Concession — the exchanges of cables, despatches and delegations with the Colonial Office, the disposal of the claims of an earlier Greek-Turkish concessionaire, Mavrommatis, the countering of objections and protests by a mounting Arab nationalism, the surveys for and against, the qualms of a perhaps over-cautious High Commissioner about vesting so much industrial monopoly in Jewish hands, the mighty intervention of Rufus Isaacs, by now Lord Reading, and, above all else, Rutenberg's own indomitable, unflagging, explosive advocacy and, to suit any difficult occasion, professional know-how. Indeed, it was more than advocacy and know-how. It was a fiery mission, a truly Zionist aspiration, to which he had blueprinted, *in vacuo*, years before he beheld the River, the "Down-Rusher," of his hydraulic dreams.

I SEE HIM in Jerusalem in the blizzard of Passover, 1920, with snow drift-high, many quarters marooned, staples of food ungetatable, the Mount of Olives and Military Headquarters inaccessible for five dislocated days. With Menahem Usishkin, exuberant in the surprising opportunity of putting on his Odessa furs and astrakhan, so lengthily mothballed, Rufenberg ploughed through the streets of wintry Jerusalem in Spring and expertly organized the reopening of forlorn bakeries and shuttered groceries and the orderly distribution of their wares and products to the needy citizens — a miracle, in a way, if not of loaves and fishes, at any rate, in contemporary accents, of biscuits and sardines.

And again, when Sir Herbert Samuel set up a Palestinian element for a France-British commission that would enquire into the rightful division of the Litani and other frontier waters between the Mandates of Palestine and the Lebanon. This was about 1922. By the luck of the draw, Rutenberg and I were lodging together in adjoining rooms in the flat of Dr. Israel Biskind, gentle and skilled obstetrician of the original American Zionist Medical Unit, on the top floor of a dwelling in the Musrara Quarter owned by Aouni Bey Abdul Hadi, for whom regular rental from a dependable Jewish occupant did not compound the felony of this kind of collaboration with Zionists.

It was Dr. Biskind who taught me American habits of eating armed with only a fork and of reading the "Saturday Evening Post," and who once piloted a party from the House of Commons round the Rothschild Hospital in the Street of the Prophets where the Unit first functioned. Aliya was under restraints, certificates were already hard to come by. In his circuit, Dr. Biskind ushered the parliamentarians into a bleak, whitewashed chamber, its only furnishing a well-scrubbed table of deal. "Here," he remarked impassively, "I admit Jews into Palestine uncertificated." It was his delivery-room.

Back to Rutenberg. The summons from Government House came to him late one night: he must set out at the crack of the next dawn. Unaware of all this precipitancy, I slept quietly in my room. The sound of the door-knob turning stealthily aroused me. I sat up. The door was opening. I could see an indeterminate shape, swathed in sepulchral black, one hand — as I thought — outstretched stiffly and grasping what looked like the stubby butt of a revolver. This was long before Arab terrorists, holding me suspect of machinations to thwart their nationalist designs in my capacity as an Assistant Secretary of whatever in the Palestine Administration, had blacklisted my name and made an ineffectual attempt to put me out of the way with a gunman's pistol, at the New Gate. Anyhow, there it was — a grotesque silhouette of menace, a pointing gun.

It could have been no more than a second or two, but it seemed gasping minutes, before the dark spell was broken. The mists dissolved as a familiar cloak-and-dagger rumbling came from behind what was, after all, only an admonitory, if somewhat oversized, index finger: 'Nurock, you will give me your toothbrush!' And I did. And — but who cares? — I never got it back.

VICTORY AND AFTER

Thirty years ago today, Europe's most terrible war came to an end with the surrender of Hitler's armed forces. SHLOMO ARONSON examines the impact, such as it was, of the Allied victory on the people of Germany.

IT WAS IN January 1945 that the death rattle of Nazi Germany began. The five long months that followed were marked for Germany by a spreading sea of rubble, endless columns of war prisoners, masses of refugees fleeing the Russian advance, and Nazi eagles turned upside down. Scenes familiar from conquered Poland, back in 1939, and later from occupied France and Russia, were being re-enacted, as it were, in Germany. And there was little doubt in the mind of anyone as to what the future held in store for the defeated aggressor.

There was little doubt even in the minds of many Germans. True, not all Germans knew all about the extermination of the Jews, the murder of the Polish intelligentsia, or the starving to death of the Russians, but most of them knew enough. The rumour spread in circles, starting with the innermost circle of the decision makers — Hitler and Himmler. From there it spread to the inner circle of the executioners — — Heydrich, Kaltenbrunner, Mueller, Eichmann — and then on to the outer circle of the public at large. At the time, this circular structure of responsibility served the guilty in their attempt to escape personal blame for their crimes. Eichmann, for example, could later plead that he was "only" responsible for transport to the camps. Within his own sphere of command at Auschwitz, Rudolph Hoess was "merely" responsible for extermination. Hoess could have argued that without Eichmann he would not have been able to kill a soul. And both of them could have put all the blame on Gestapo chief Mueller. Had Mueller not disappeared without a trace after the war, he himself would no doubt have pointed the accusing finger at Heydrich. And he, in turn, at Hitler.

On VE Day, thirty years ago, this circular pattern was suddenly disturbed. Personal concern for one's safety, which occupied almost every German during the last months of the war, gave way to other thoughts. Millions of Germans, some of whom were not obviously involved in the "Final Solution," suddenly remembered the horrors of "Crystal Night," the Jewish neighbour who had been carted off with his family, the long lines of slave labourers all over Germany. And this was their time for soul searching.

Many Germans viewed themselves as the direct or indirect accomplices of Hitler. What they felt, it seems, was not so much remorse as the blind fear of the accomplice who has just learned that the arch-criminal was captured by the authorities. Now each and every German was somehow punishable by some imaginary police. What form that punishment would take was not clear. Only a few expected to be put to death. What most Germans fully awaited, however, was a colossal, systematic purge of the entire German nation at the hands of the Allied Powers. Party members, let alone members of the SS and the Gestapo, were considered as doomed. VE Day was to have been the Day of Judgment.

THE DAY OF JUDGMENT, that great round-up of criminals which so many Germans anticipated, never came. The Nuremberg Trials and the Denazification Programme were constitutionally incapable of serving as a moral sieve for the German people. The judicial process proved to be the wrong instrument for coping with the Nazi phenomenon.

The accused were accorded their legal rights. They could defend themselves by invoking the circular theory of responsibility, and to plead innocent until proven guilty without the shadow of a doubt. In any case, it was impossible to lump together so many Germans whose degree of complicity in Hitler's deeds was so greatly varied. Thus, the trials proceeded on the basis of Western juridical norms, while the defence argued its case according to German norms dating back to the early 19th century Germany.

The accused were well aware of the enormity of the crimes they had perpetrated. Before Germany's collapse, Eichmann was prepared "to leap into his grave happy with the thought of five million Jews on his conscience." Yet the scalpel of Nuremberg only cut into some of the surface of German life, and caused a few heads to be cut off here and there, before it was retired from service during the ensuing realignment of world forces. The Allies' political decisions regarding the future of Germany, first outlined in Yalta early in 1945, and celebrated with the signing of the German surrender at Potsdam, dissolved, and gave way to the division of the country into a Western Federal Republic and a Communist East Germany. The opportunity for a nationwide purge of the Germans appeared to have been lost forever. It seemed that Germany's reform was only a matter of a few temporary, cosmetic alterations, and that the German tradition remained entirely unchanged.

At first glance Germany's "economic miracle" vindicated this impression. For it was the German tradition, mother to the "Final Solution" which helped put Germany back on its feet. As the Archbishop of Cologne, Cardinal Frings, recently observed: "In no country was the labour force as disciplined, and in no country did it go on strike as seldom as in post-war Germany."

The case of Dr. Heinrich Buttefisch, who served time for war-crimes, is instructive. Upon his release from prison, Dr. Buttefisch, formerly of the I.G. Farben plant at Auschwitz, got up on a soapbox at the courtyard of a ruined plant half-way between Duesseldorf and Bonn and called on the German workers to knuckle down to rebuilding the ruins — without pay, for the time being. The workers went to their posts in silence, and within half a year Buttefisch was able to repay them in full for their loan of labour.

Marshall Plan moneys came pouring into a German economy boasting an amazingly professional, well-trained and well-disciplined labour force which had nothing to lose because it had absolutely nothing. The Korean War proved a boon for Germany. The American economy was in part shifted back to war production, and Germany was the only Western Bloc nation with the professional manpower and the modern technological potential needed to help the re-armament effort of the United States. Dr. Erhard, his Socialist opponents argued bitterly, could not help but succeed.

Hitler, on the other hand, had failed. His failure was a matter of supreme moral significance. In the German tradition — which placed a premium on discipline, organization and industry — morality and efficacy were woven together inextricably.

SEVERAL YEARS AGO I sat with a former SS General who became a legal consultant to a well-known company in the Ruhr region. "Let me tell you why I now believe in democracy," he said. "You may perhaps laugh, but in 1918 we truly felt that we'd been stabbed in the back. Today we may argue the point backward and forward, but at the end of the First World War we felt that we'd been cheated, that a huge trick had been played on us behind our backs. The principles of liberalism enshrined in the Weimar Constitution seemed to us a pretty miserable substitute for national 'grandeur.' The world of our elders had collapsed before our eyes, and we rushed in to save it. Later, in the early 30s, when we plunged into a depression compounded by inflation and unemployment, a new social aspect was added to the overwhelming sense of national disgrace: the bourgeoisie's fear of sinking down to the level of the proletariat. To prevent this humiliation we were prepared to make a pact with the devil... Now, what happened in 1945? Hitler had been given a great opportunity. A free hand in everything. He had clear-cut plans and he had whatever he needed to carry them out. And the result? A catastrophe. Maybe the whole idea was wrong, and maybe its execution was absurd. No doubt, my generation faces a total conceptual ruin, and for myself, I now prefer a man-to-man relationship to the magical nexus between man and his country or to its leaders."

BEFORE SEPTEMBER 1939 this man was Deputy Chief of the Gestapo. He was condemned to death after the war, but was later released, as were most of his associates. Today he is an integral part of the German economic miracle and of the new German society. The fact that he is still alive demonstrates the failure of Judgment Day. The fact that his talents are still marketable shows the extent to which the new Germany has adhered to its old tradition. Evidently, this was a tradition that could be used for both good or evil, depending on the circumstances.

Thus it is no accident that Adenauer waved aside all objections to the appointment of Hans Globke as his State Secretary. Adenauer knew the Germans all too well. Globke himself was only a little cog in a machine that could be used one way or another; it was the operator of the machine who determined how it was to be used. So Adenauer thought that there was no point in going with a fine comb through a man's personal record. He granted that they were all sinners: indeed, he was far more of a pessimist and a cynic than he was given credit for being. Only he believed that these same people could be made to do good. It is therefore no wonder that after the war the German police, the Secret Service, and the security forces responsible for the defence of the Constitution, had on their rolls former SS Gestapo and SD personnel. Some of them were old enough to have served the Kaiser, then the Weimar Republic; later Hitler, and now the young Federal Republic.

What did change was the entire framework. The sledge-hammer of defeat left a deep mark on Germany. The economic miracle provided a clear alternative to the dreams of the 30s, which had once polarized the country between Nazis and Communists. The democratic state was proving its viability: the fact was, it worked. The Nazi technique of political takeover had been carefully studied. Effective legal instruments — the Constitution, the Federal Structure, the Constitutional Court — were established to protect civil society from the street mob. At first, these instruments functioned rather in the spirit of the old bureaucratic German tradition. But now they served the new democratic goals. As time passed, however, they were invested with a fresh spirit, a spirit which can rightly be accounted for in terms of Germany's defeat 30 years ago. To the younger German generation the period before the defeat is virtually pre-history.

Dr. Aronson is director of the Centre for European Studies at the Hebrew University in Jerusalem.

THE STATE OF THE ECONOMY

Yehoshua Rabinowitz, Israel's Finance Minister, left the country yesterday on his way to Washington, for consultations with Secretary of the Treasury William Simon. On the eve of his departure, DAVID KRIVINE had a long interview with him about the state of the economy and the prospects for its improvement.

(Yisrael Welser/Emka)

PRIVATE INCOMES in Israel did not go up at all last year. They will not go up this year either — if Finance Minister Yehoshua Rabinowitz has his way.

And he may succeed. Not just because the economic crisis is grave (it was always grave). There is something about his personality. At first sight, he seems the last man to get anything done. He lacks charisma, to an extent which is almost engaging. The man is slightly built, perpetually bowed (from peering short-sightedly at his papers). His manner is unassuming, meek, shy. He looks helpless, and evokes, instead of awe, protective feelings in the onlooker.

But might it not all be a pose? The recorded facts are that, since taking over the economic leadership last summer, Rabinowitz has administered the bitterest medicine for financial ailments that Israelis have been made to swallow since the State was founded. And he is the only senior Cabinet Minister to have thus far almost entirely escaped attack in the press.

Perhaps an autocratic type demanding sacrifices irritates his listeners into refusal. The self-effacing Rabinowitz never wanted to be Finance Minister. When he tells the Histadrut that belts must be tightened, they probably feel unless they help him, he will not know where to turn.

Anyway, the system works. Like Clement Attlee, England's most homely Prime Minister in memory, Rabinowitz undramatically and without fuss manages to get things done. In an evening interview held at his Jerusalem office, he spelt out in detail some of his hard-line policies. Last July, before the handshakings on his appointment had even terminated, he was already slashing budgets and upping taxes. "We couldn't devalue yet, heads were still in the clouds. The economy was over-busy. If we had devalued then, we wouldn't have achieved anything. We had to slow things down first."

AFTER THREE or four months came Part Two of his cutting-down-to-size programme — the devaluation in November. "I think we saved the economy from collapse." The reserves had been dropping at the rate of $100m.-150m. a month. They started going up again.

In February came another dose: new taxes, to collect IL1,500m. for the exchequer. That was Part Three. Part Four is the budget now before the Knesset. It consolidates two enormous fiscal reforms: the consolidation of direct taxes according to the Ben-Shachar Committee's recommendations, and the consolidation of indirect taxes into VAT.

Is that enough? Yes and no. Yes, if Rabinowitz is allowed to apply his budget policy exactly as he intends it. And that means many things, he says — a renewed wage freeze after the expiry of the existing one in July. A taxable and emasculated cost-of-living allowance not only in July, but for ever after. An end to tax-deductibility for all the other allowances.

And if his proposals are watered down, as the payroll tax was watered down in February? In that case, no — the economic programme will not be adequate.

"Before the October war, we were saddled with a $1,000m. trade deficit, which was disturbing enough, but at least we could bridge it, year after year. There is no power on earth that can go on bridging a deficit of $3,500m.," he declared.

EITHER WE carry-out a self-rescue operation, or we sink. Well, what has been accomplished so far? Housewives grumble at prices, husbands complain they cannot make both ends meet; but such discontents have always been with us. There is no transformation yet — vehicles continue to throng the roads, the shops are full of customers, nobody seems to be unemployed, exports creep up at their customary laggard pace.

He shakes his head. There is, he insists, a change of direction. Its impact will be felt increasingly during the year, provided we do not relax controls. "In 1972 consumption went up by 5.5 per cent per person, in 1973 (up to the war) by 9 per cent. In 1974, zero." He turns over the pages of a memo, finds the right place, reads out aloud: "A remarkable shift in private spending, from plus 9 per cent before October 1973 to no growth in 1974." As a result imports fell, in real terms, by four per cent, he says.

(According to official statistics, consumption rose in 1974 by 2 or 2.5 per cent per head, compared with the pre-war months of 1973. Perhaps he meant to say incomes, not consumption?)

"This year too, consumption is up by nothing, half a per cent perhaps." And here lies the remedy, because sooner or later the freeze in consumption (when productive capacity goes on increasing) will shake labour and other resources away from old jobs to new — not on a large scale, because productive capacity is not expanding that much; but enough to hit the targets as outlined in the National Budget.

Modest sacrifices for modest objectives, admittedly; but that much at least has to be achieved at all costs. We perceive a hint of steel in his gaze: "If we do not stand up to the pressures, if we cannot apply the budget policy, then we will find ourselves back very quickly in the situation that prevailed before the Yom Kippur War;" which would mean an erosion of the reserves, and panic stations when the dollars run out.

He is proud that the reserves have gone up since the devaluation, by $600m. "Borrowed money," I mutter. "But we borrowed money before the devaluation," he retorts, "and the reserves still fell."

WHAT ABOUT the State Comptroller's report, and all the maladies it reveals? Mr. Rabinowitz does not seek to justify the past, or rebut his critics. Perhaps, after all, it is not his personal actions (he being a newcomer to the scene) which are under scrutiny. Be that as it may, his eyes are on the future, he wants remedies.

And there is a lot of re-examining under way in the public service — of the structure and organisation of Government departments, of the State's budgetary and control procedures. The Finance Minister has another excellent, almost revolutionary device: he uses experts instead of party men to hammer out policy.

"You have no idea how much pressure I was under to appoint a public committee on the question of tax reform. But on that I put my foot down." Professors, not politicians; meaning that reform programmes shall be drawn up on the basis of the real, objective need, not through the traditional process of bargaining, compromise, give-and-take, and mutual back-scratching.

It is a remarkable development that Israel's new income tax system has been determined from A to Z by five non-politicians sitting in an office room — and it is being enacted "as is," without any changes other than those technical adjustments which are unavoidable. At least that is the intention. Rabinowitz has convinced everybody that if alterations of substance are imposed on the Ben-Shahar recommendations, all will be lost.

The next controversial subject that has to be faced is the cost-of-living allowance due in July. The Histadrut has taken a posture of stark opposition to Rabinowitz's demands. Here may come the moment of truth. This will be the critical test, determining whether the Government of Israel is or is not able to impose its will on all sectors, in a matter crucial to the national interest.

A full c.o.l. allowance would mean failure, a return to Square One, a choice between two bitter alternatives: inflation (and a renewed drain on the dollar reserves), or else heavy unemployment, if Rabinowitz refuses to unfreeze credit (without which the employers would be unable to finance the gigantic dollop of wages).

What did Rabinowitz do? He appointed a committee — of experts again. He lists their names: Zvi Sussman, of the Bank of Israel; Ben-Ami Zukerman, of the Internal Revenue Department; and three representatives of outside interests, but all three of them economists rather than politicians — David Golomb of the Histadrut, Ami Barnea of Tel Aviv University (economic adviser to the Histadrut), and Yosef Aishech, of the Manufacturers Association.

They will recommend a completely new linkage system that puts an end to the present division between wages and the tax-exempt c.o.l. allowance. Henceforth the taxable wage itself will be indexed, starting afresh from zero. The tie will be to profits rather than prices, according to set criteria which shall be acceptable to economists, not just politicians.

AS THE MINISTER expounds these ideas, I recall the reproach by Dr. Nebenzahl, the State Comptroller, at his recent press conference, that two plus two seems to equal five in the Treasury. Mr. Rabinowitz wants to make them equal four. But are his efforts confined to wages and taxes? He grins unexpectedly, puts on a mysterious air. "We have further reforms in mind.

"One concerns the structure of capital — I'm hinting, I won't say more. The present situation bothers me, we have to think about it." The problem, again, is highlighted in the State Comptroller's latest report, which describes the Government's complete control of the debentures market, and the tremendous mark-ups enjoyed by banks and insurance companies.

The second major future reform he is nurturing throws light, one soon realizes, on the first. Says Rabinowitz: "We must redress the distortions in employment." I raise a questioning eyebrow. "Do you know," he says, "that during the last two years the services have augmented their share of the labour force by two per cent, at the expense of the production branches?"

I begin to see what he is driving at. The squeeze on the public's purchasing-power will cause hardship in the services more than in production, because production has another outlet, exports, while the services do not. The Minister is already adding four per cent to his budget for tax refunds to exporters. Their situation will be strengthened; while the services have no such succour.

On the contrary, they (the financial services, at least) will be put through the wringer. The vast money-lending segment of the economy has traditionally made do with one or two percentage points of gain, and does not expect the runaway profits currently allowed (mainly on the differential between index-linked credits and non-linked debits). Lower profit margins for the services, combined with a stagnation of demand in the domestic market should pull this sector down a peg or two, yielding pride of place at long last to industry and agriculture — provided (for these too must comply with demanding conditions) they focus their efforts increasingly on export trade.

AND HIS TRIP to Washington, so long awaited, and now in train? The purpose is to sign agreements with his opposite number in the U.S. Administration, William Simon. But all the lengthy preceding talkfest about double taxation, aid to investment, promotion of trade, guarantee of essential supplies to Israel — it all sounds like those pompous cultural treaties between Governments, that begin and end with the signing ceremony.

Not so, says Rabinowitz. Yet — I press — have we not enjoyed good relations with the Americans in economics, commerce and investment all along? True, but it was always on the basis of amicable relations with the private sector. As it happens, the private sector today is handicapped by the world recession, discouraged by hard political confrontations in the Middle East, distracted by the Arab boycott. It is a fortunate coincidence therefore that the U.S. authorities, at this moment, are for the first time entering into the fray, by undertaking at Government level to give official support to those activities — the investment, the two-way trade, the supply of raw materials.

All things considered, Rabinowitz looks pleased with things rather than the reverse, despite the awful warnings that he utters. He appreciates the general response in Israel (so far) to the call of the hour. He says suddenly, as though in afterthought: "I'm not sure there is any other public in the world (or any other trade union movement) that could have taken the punishment dealt out in July, in November, in February, as the Israeli public did."

MR. RABINOWITZ steadfastly refuses to speak about himself. How many children does he have? "Three." What are their names? "Does it matter? Let us stick to serious matters." He always was a backroom boy. No orator he, no social butterfly. For that matter, he only joined Mapai when (in the old days) it was faced with a split — when, in fact, it was necessary to rally round.

Has he any nostalgic feelings for his days as Mayor of Tel Aviv? "I was happy heading the city. When I became Housing Minister, I wanted to make that my job — it was like a continuation of my work as Mayor." But he only stayed three months, was called to a higher post as Finance Minister, one of the four key positions in the Cabinet.

How does this assignment compare with his previous work? He smiled, as though sharing with this interlocutor his amusement at the size of the question. "This task swallows all of you. It foists on you a feeling of overriding responsibility. You are never free of haunting thoughts — what to do, how things look, what obligations are on your shoulders." He shakes his head: "There is no comparison."

I take my leave. It is 8 p.m., and dark outside the window. As I emerge into the corridor, a group of official-looking people, who had sat patiently in the waiting-room, move into his office. The Finance Minister's day is not yet done.

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Registration will close on May 30.

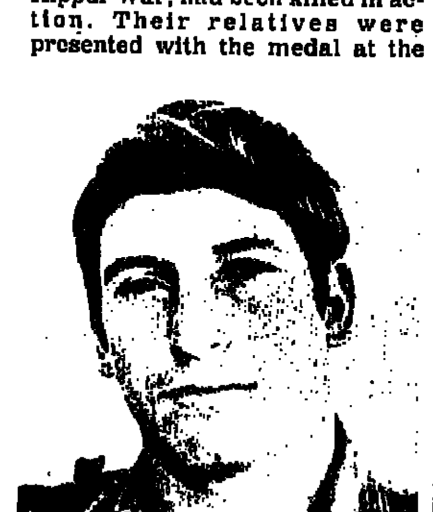
TO HONOUR THE BRAVE

Two hundred and fifteen soldiers who distinguished themselves for bravery in the Yom Kippur War and its aftermath were honoured in Jerusalem yesterday, one hundred of them posthumously. Here are the portraits of five of these men.

MEDAL OF VALOUR

Ronnie Hope

THREE of the eight men who won the Medal of Valour, the highest award for bravery in the Yom Kippur War, had been killed in action. Their relatives were presented with the medal at the ceremony at Beit Hanasi in Jerusalem yesterday afternoon. Earlier this week, their commanders, who nominated them for the award, met correspondents to describe their actions.



Oded Amir ז"ל

Gideon Giladi ז"ל

Shlomo Arman ז"ל

The three were: Seren Oded Amir of kibbutz Gesher Haziv, who led a naval commando operation — code-named "Lady" — in Port Said, in which three Egyptian vessels, — including two missile boats — were sunk; Rav Seren Gideon Giladi, 33, of Ashkelon, who spearheaded a small tank force which broke through Egyptian defences in an attempt to clear a way for the bridges for the crossing of the Suez Canal; and Segen-Mishne Shlomo Arman, 20, of Haifa, who took command when his officer was killed, and after a day of fighting smashed a way through Egyptian lines to lead the surviving men in his unit back to Israeli lines.

ODED AMIR was one of a two-man unit which penetrated deep into the Port Said naval base on October 16 and sank two Egyptian missile boats of the Soviet-made Ossa type, and another vessel. The second man, Rav-Samal Eli Kimchi of Acre, who also did not return from the operation received the Medal for Courage.

The mission assigned to Amir and Kimchi was to slip through the massive defences of the port and attach mines to the Egyptian ships. Their commander says no one knows exactly what happened to them, but it is assumed that they were killed by depth charges, continually dropped by the Egyptians into the sea as a defence against frogmen.

The other defences included a net stretched across the mouth of the port and continual patrols by "swarms of guards." Another two-man unit operating at the same time succeeded in returning after sinking a number of landing craft moored at the entrance to the port.

Outlining the nature of naval commando missions, the commander said that to make it possible for two men to achieve in sinking as much as a flotilla of destroyers, they needed long, specialised training. Although it was never mentioned, everyone was aware that results like this could hardly be achieved without some regrettable loss of life.

He said that naval commando raids were usually carried out just before the outbreak of general hostilities in order to gain the vital advantage of surprise, before the enemy navy took precautions. These consisted of closing the port with massive defences, a fairly easy task, or taking all the vessels out to sea. The latter course was not available to the Egyptians because of the domination of the Israel navy's missile boats.

The Port Said raid was carried out 10 days after the war broke out, when Egyptian defences were at a peak, making what at the best of times would have been an exceedingly difficult and dangerous undertaking a near impossible mission.

At the last briefing before the operation, the commander related, he had been worried about the mission because of its complexity, but Amir had encouraged him, saying he was confident that it could be done and that they would return safely to base.

What makes underwater operations unique is the extended period of danger and the solitude of the fighter, said the commander. He compared the frogman to the pilot, who is in continual contact with his base and his comrades and who is in extreme danger only for the seconds of the dogfight or the attack run over the target. The frogman is "his own chief of staff," making all his own decisions without anyone to consult.

Discussing the effect of the depth charges, the commander said that they are small grenade-like objects dropped by sentries that are set to explode at different depths. Underwater explosions are seven times as strong as those on the surface and even if a frogman is some distance away, the shock-waves can be very damaging to his internal organs. They also have an accumulative effect, which can impair judgement.

"Oded was a superb fighter, with experience in at least 10 operational missions," including the raid on Beirut terror headquarters, the commander said. When the war broke out he was about to end his term of service and was undecided whether to sign on again or go back to his kibbutz, Gesher Haziv. He was in his middle 20s, and a bachelor, but had formed "what looked like a serious relationship" with a girl soldier who served as a secretary in the unit.

GIDEON GILADI was not an easy man to get on with, according to his commander. But during the War of Attrition along the Canal in 1970, when there were shellings, and casualties every day, his men would go on patrol only under him. When the shooting began, he was always calm and composed and inspired his men with his confidence.

He had come to the armoured corps from the paratroops at his own request, "to take the place" of his younger brother Amnon, killed in the Six Day War. After Gideon fell, his mother asked his commander, with a hint of complaint: "You knew about Amnon. Why didn't you keep Gideon away from the danger?" The commander's reply, which she accepted was: "You know what kind of a man he was. Do you think he would have agreed?"

After his release from the Regular Army, Gideon began working as foreman in an Ashkelon garage. He was married, with two children. A year before the war he opened his own earthworks contracting business, with his army deputy Shlomo Rojinsky, who was also to fall in the war, like his partner.

In the war Gideon, now a company commander in the reserves, was back in the central zone of the Canal front, where he had been in the War of Attrition. On the night of the 16th, his battalion was assigned to attempt to break through the junction of the axes code-named "Tirtur" and "Lexicon," on the way to the point designated for the Israeli Canal crossing. The junction had to be cleared in order to get the bridging equipment through and the Egyptians were showing "unusual stubbornness," in the commander's words. At midnight, Gideon's force had crossed the junction, but only nine of the battalion's tanks were still in action. Aware of the vital nature of the operation, Gideon reported quietly and calmly that although he had lost a great deal of armour, he was taking two tanks at the head of a column of paratroops in armoured half tracks, to try to clear the way to the Canal on "Tirtur."

The convoy got through but, at the end both tanks were hit at the same time and all the occupants, including Gideon, were killed. The paratroops on their own could not hold "Tirtur" and the next day a much bigger force was sent in, with the same mission, but failed. Only on the 18th did a unit of brigade-force smash its way through for the bridges.

The commander spoke with unconcealed amazement of Gideon's calm, confidence and determination in carrying out his incredibly dangerous mission. Over 30 tanks had been knocked out trying to accomplish the same thing before Gideon made his own attempt. But it was the importance of the mission and not the danger involved which was decisive for him.

SHLOMO ARMAN, a tank platoon sergeant, found himself on the afternoon of Yom Kippur at "Orkal," the northernmost of the strongholds along the Suez Canal, facing the Egyptian city of Port Fuad. In the first artillery barrage, the platoon commander, Segen-Mishne Yitzhak Roth, was killed, and Samal Arman unhesitatingly took over the three-tank force.

For 24 hours he was in effect the commander of an entire sector of the front, cut off by 20 kilometres of swamp from the Israeli forces in the rear. His tiny force blocked an Egyptian thrust from Port Fuad and held off swarms of Egyptian infantrymen who had surrounded them. His constant encouragement maintained the fighting spirit of his men. Throughout, he was in touch with his unit headquarters by radio.

When the order came to abandon the "Orkal" area, there was only one way out — along the road to Kantara, flanked on one side by the Canal and on the other by swamps. But first the tiny convoy of the two remaining tanks and an armoured half-track, under a constant artillery barrage, had to smash its way out of the Egyptian siege. Giving orders to the tank gunner and shooting with his own Uzzi and throwing handgrenades, Shlomo led the attack. He never lost his composure and once even stopped the convoy to remove an Egyptian flag left on the Canal embankment by an advancing enemy unit.

In two ambushes along the way, the second tank and the half-track were hit, and their occupants were either killed or taken prisoner. When his own tank was finally hit Shlomo, his three crewmen and a reservist infantrymen who had joined them jumped out and took to the swamp to evade the Egyptians.

The reservist was ill, and Shlomo took him on his shoulders. For long hours the men struggled through the swamp towards the Israeli lines, a distance of 15 kilometres. At times they felt like giving up, but Shlomo encouraged them to push on. As they approached their destination, an Israeli position, a tragic accident occurred, and Shlomo and another man were killed and the three others wounded. Shlomo was posthumously promoted to the rank of Segen-Mishne.

Uzy Brook

THE DOCTOR

Ze'ev Schul

DR. UZY BROOK, with a team of eight orderlies and one assistant, set up a field dressing station on the Israeli side of the Suez Canal immediately after it was recaptured. The site allocated was next to a former Israeli strongpoint, overrun by the Egyptians during the first phase of the fighting.

For over two and a half days this medical unit, originally attached to an engineering battalion, was the only medical unit available to the paratroopers along both sides of the Canal.

Under constant artillery fire and Egyptian Air Force strafing the ten, led by Dr. Brook, were to be instrumental in the saving of dozens of lives and continued to carry out their duties fully exposed to the Egyptian counter-offensives.

"I did what had to be done and what every doctor would have done in my place," says Dr. Brook. "True — we were under a lot of stress — constant shelling and all that sort of thing. But it was team work and would have been impossible without the selfless dedication of all — my assistant, a fifth-year medical student, the medical orderlies and first aid men. The award came to me as a surprise."

So did the situation in which Dr. Uzy Brook, 39, a pediatrician at Tel Hashomer Hospital, found himself during the late afternoon hours of October 16, 1973.

HIS MEDICAL team was attached to an engineering unit, following in the wake of the lumbering bridge equipment which was to establish the first link across the Canal following Aluf "Arik" Sharon's paratroop

POST PULLOUT GUIDE
The Poster

THEATRE

AMKHA (Yiddish Art Theatre) The first offering of the newly founded government sponsored Yiddish theatre — Sholem Aleichem's famous comedy about the get-rich-quick, get-back-poor-even-quicker tailor, is an ill conceived, shabby, badly cast and very boring production. (Not yet reviewed.) Tel Aviv. (Ohel) Sat.

A COMEDY OF ERRORS (Cameri) Shakespeare's comedy is full of puns, word plays, topical allusions by translator-adapter Dan Almagor, and full of gags contributed by director Peter James. Plenty of laughs — watch Zaharira Harifai deliver a sexy song — but adds up to little considering the size of the show, all the effort and money that went into it. Tel Aviv (Cameri) Sun., Mon., Jerusalem (Jerusalem Theatre) Wed.

ARIK EINSTEIN AND THE CHIRCHILLIM "Go Slow" Tamus Group — first part — Shalom Hanoch, Ariel Zilber, Adam Zeidel (Tzavta). Tel Aviv (Tzavta) Midnight: Sat. 10.30; Thurs. 9.00 and midnight.

EDDIE KING (Habimah) Nissim Aloni's long awaited new play on the ancient subject of Oedipus and his father (Not yet reviewed). Tel Aviv (Habimah Large Hall) Sat., Sun., Mon., Tues. Wed. 8.30.

A SLIGHT ACHE and LANDSCAPE (Cameri and Tzvata). Two short plays by Harold Pinter written in his ambiguous manner, showing glimpses of the mysterious menace under the smooth surface of ordinary life. Under Peter James' direction. Hanna Marron and Yossi Yadin deliver virtuoso performances. Jerusalem (Jerusalem Theatre) Sat.

LITTLE SHARGA — Haifa Theatre Stage Three. Tel Aviv (Tzavta). Thurs.

OF LIGHT-MINDEDNESS AND HYPOCRISY (Habimartef). The 18th century play by Reb Aharon Wolfson, a fighter against the religious establishment in Germany, in a brilliantly funny modern dress by director Omri Nitzan. Fun all the way. Tel Aviv (Habimartef) Fri. 10.00, Sat. 9.00, Sun 9.00, Thurs. 9.00 (Small Hall) Tues., Wed.

ONE MAN SHOW by master entertainer Shimon Israeli Jaffa (Moadon Tzirim) Fri. 10.00; Tel Aviv (Moadon Hateatron) Sat. 9.00; Thurs: 9.30 and 11.30; Northern Sharon (Tanuvot Hall) Sun. 9.00: Oris (Beit Ha'am) Wed. 9.00.

PADOM, PADOM, PADOM. Songs of Edith Piaf, Tel Aviv (Tzavta) Tues. 9.00

SHITZ (Haifa, Stage 2) Hanoch Levin's play contains the familiar elements of his works, hatred of the bourgeois family, of women, of love between the sexes, of life itself, presenting an unrelievedly bleak outlook on life. Disappointing after his brilliant performances so far. Sun. Tel Aviv (Bat-Dor).

THAT'S ALL FOR THE TIME BEING (Tzavta) — Evening of Songs. Yehonatan Gefen, Dani Litani. Tel Aviv (Tzavta) Sat. 8.00, Mon. 9.00.

THE APE (Haifa) A new play by the young Israeli playwright Hillel Mittelpunkt, about a young man's journey into the past of his dreams (not yet reviewed); Haifa (Theatre), Sat.; Tel Aviv (Nachmani), Mon., Tues.

THE JOKER (Haifa) Yehoshua Sobol's new play taking place during the war of attrition. A group of middle aged reservists are posted in a bunker in the Golan Heights. Haifa (Bet Rothschild) Mon., Wed., Jerusalem (Khan) Tues.

THE PRIVATE EAR (Beersheba) Army, Sun., Mon., 8.30.

THE RETURN (Beersheba). Beersheba. Sun.,Mon., 8.30.

THE HOSTAGES (Habimah) A historical play taking place during Venezuela's struggle for independence. The theme of hostages is now more timely than then (Not yet reviewed). Tel Aviv (Habimah, Small Hall), Sat., Sun., Mon.

THREE WIDOWS — Gideon Shomer appears as the narrator of a beautiful, and story about a man who lived a vicarious life as the friend and protector of mother, daughter and granddaughter, all three successively widowed. Tel Aviv (Beit Shalom Aleichem) Sat., Mon.

THE VISIT (Cameri). The revival of Friedrich Duerrenmatt's play about a latter day Shylock who offers an impoverished town fabulous riches in return for the life of one citizen is a fascinating show, funny and biting and full of cruel ironies. Great spectacle by Yosef Milo. Tel Aviv (Cameri) Sat., Tues.

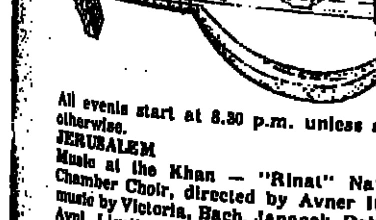
UPON A FIDDLE (Beersheba) a play by Shalom Aleichem — Beersheba, Sat., 8.30, Tues., Wed. 8.30.

VINCENT — Shimon Lev Ari as Van Gogh, written by V.G. Smith. Directed by David Sharir. Tel Aviv (Tzavta) Fri. 9.00.

DANCE

Batsheva Dance Company (Tel Aviv) Programme — Trek, Eclipse, The Road of the Phoebe Snow (Tel Aviv-Nachmani, Saturday; Upper Nazareth, Tuesday); Trek, Games We Play, The Road of the Phoebe Snow (Monday, Hayelet Hashahar)

MUSIC



All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

Music at the Khan — "Rinat" National Chamber Choir, directed by Avner Itai — music by Victoria, Bach, Janacek, Debussy, Avni, Ligeti, Brahms — at the Jerusalem Khan: Sunday.

Music at the University — *Music for Percussions* — Pamela Jones & Geoffrey Kowalsky (members of the Jerusalem Symphony Orchestra) — works by Philidor, Kopilman, Taciocci, Kaufman, Kowalsky — for students and lecturers, at the Wise Auditorium: Monday, at 1 p.m.

Israel Philharmonic Orchestra — Subscription Concert No. 9 — Lorin Maazel conducting, Peter Frankl, piano — Schoenberg: Variations, op. 31; Mozart: Piano Concerto No. 24, in C Minor (K. 491); Beethoven: Symphony No. 5 — at the Binyenei Haoomah: Sunday.

Music at Ein Karem — start of a new fortnightly series "Musical Meetings", a free discussion of presentations of pre-classical music in modern performances and "Meet the Artist", with Uzi Wiesel, cello, Alexander Tamir, harpsichord & piano, Haim Moro, engineer & violinist, Abraham Amir, Biology teacher & violinist, Oded Shur, teacher of Literature & pianist; M.C.s: Shlomo Hed, Gideon Rosengarten — at the Targ Music Centre, Ein Karem: Monday.

The Israel Police Band — conducted by Chief Superintendent Arieh Zemanek, the newly enlarged band will give its first public concert at the Jerusalem Theatre, with music by Purcell, Rossini, Haydn, Petrushka, Bizet, Maniewitch (Hassidic Rhapsody— world premiere), Graziani, Cosma-Latz, Mancini, Simpson, Katz — Monday.

Jerusalem Symphony Orchestra — Paul Capolongo, France, conducting, with Cilla Grossmeyer, soprano, Ya'ir Kless, violin — in an all-Schubert Programme — at the Jerusalem Theatre: Tuesday.

TEL AVIV

Music at the Museum:

* The Israel Piano Quartet plays quartets op. 25 & 26 by Brahms — Saturday.

* French Music — played by Lydia Mordkovich, violin, and Gregory Haimovsky, piano — works by Messiaen, Franck, Debussy, Chausson, Ravel — Tuesday.

Israel Philharmonic Orchestra — Subscription Concert No. 9 — details as for Jerusalem — series 1: Saturday; Series 2: Monday; Series 3: Tuesday; Series 4: Wednesday.

Israel Chamber Ensemble — Mendi Rodan conducting, with Janos Starker, cello — Subscription Concert No. 6 — Bach: Brandenburg Concerto No. 1; Honegger: Symphony No. 4; Shostakovich: Cello Concerto No. 1 — Series A: Sunday; Series B: Monday; Series C: Wednesday — at Beit Hachayal.

HAIFA

Israel Chamber Ensemble — Subscription Concert No. 6 — details as for Tel Aviv — Haifa Auditorium: Saturday.

RISHPON

Israel Chamber Ensemble — Subscription Concert No. 5 — details as for Tel Aviv — Tuesday.

HOLON

Holon Chamber Orchestra — Subscription Concert No. 8 — Shalom Ronli-Riklis conducting with Ofra Albocher, Aviva Kimron, mandolins; Liora Manor, violin — works by Barber, Vivaldi, Mozart, Tchaikovsky — at Yad L'Vanim Cultural Centre, Saturday.

CINEMA

Richard Dreyfuss, as Duddy, and Jack Warden, as his father, in "The Apprenticeship of Duddy Kravitz."

AIRPORT 1975 — Disaster in the skies. A private plane crashes into a Boeing 747 killing or injuring all the crew, making a great hole in the cockpit. Fortunately for the passengers, who include veterans Gloria Swanson and Myrna Loy, stewardess Karen Black is on hand to carry out the radioed instructions of crack airman Charlton Heston.

AMERICAN GRAFFITI — The second feature film by the young George Lucas, about the teen-age world of 1962 in small-town northern California. Drive-ins, old cars dangerously raced, Elvis haircuts, ritual necking with all the music of the fifties.

THE APPRENTICESHIP OF DUDDY KRAVITZ — Mordecai Richler's novel about an aggressively ambitious young Jew intent on making a fortune has been made into a film full of vitality, insight and humour. Duddy is objectionable but Richard Dreyfuss' performance is first-class.

BIG GUNS — French-Italian production with English dialogue featuring Alain Delon as a Sicilian gangster who is at odds with the rest of his group. Most of the usual ingredients are here, action is fast and blood flows copiously.

CALIFORNIA SPLIT — Robert Altman's smoky film about gambling with Elliot Gould as the joker and George Segal, the magazine writer.

CHINATOWN — An unorthodox, complicated and rather intriguing thriller set in Los Angeles of the late 'thirties with Jack Nicholson as a private eye and Faye Dunaway as an enigmatic widow with whom he gets involved. Directed by Roman Polanski.

CONFESSIONS OF A WINDOW CLEANER — Broad and breezy British sex-comedy about an amorous young window cleaner who spends more time climbing into beds with his clients, than climbing up ladders. Crude at times but mildly amusing.

THE CONVERSATION — Written and directed by Francis Ford Coppola (The Godfather), is the powerful, if overlong story of a wire-tapping expert, whose eavesdropping involves him in a possible murder — and in the terrifying misuse of technology to intrude into peoples' privacy. Technically perfect, with a superb performance by Gene Hackman as the haunted "bugger."

LE FANTOME DE LA LIBERTE — Luis Bunuel's latest film carries absurdity to its limits in a series of highly entertaining episodes mocking conventional attitudes. He sets out to unsettle the viewer's complacency and manages to admirably. One of Bunuel's best.

FREEBIE AND THE BEAN — A continuous nightmare of violent slapstick which crams more sadism per inch of celluloid and more car chases per minute than anyone in Hollywood could have ever dreamt possible. Alan Arkin and James Caan are the prepetrators.

LA GIFLE — War between the generations in the French manner. Light, amusing and a little sentimental. Lino Ventura is the excitable father of a high-spirited daughter (Isabelle Adjani) and Annie Girardot, his estranged wife.

THE GREAT GATSBY — F. Scott Fitzgerald's classic novel of the Jazz Age gets faithful-to-the-original treatment from scriptwriter Frances Ford Coppola with very opulent but slow treatment from director Jack Clayton. The amorphous Jay Gatsby is given a certain weight by Robert Rodford, but while Mia Farrow looks lovely as high spirited Daisy, her characterization is weak and lacks conviction.

JESUS CHRIST SUPERSTAR — Norman Jewison's film of the very successful rock opera based on the last days of Jesus' life which was filmed in Israel is musically and visually exciting. The black Judas, powerfully portrayed by Carl Anderson, dwarfs everyone else.

THE LAST DETAIL — Two petty officers of the U.S. Navy are assigned to escort an 18-year-old to prison across country for attempted theft but turn the journey into a "last fling." Fresh and lively with an outstanding performance by Jack Nicholson.

THE MAN WITH THE GOLDEN GUN — Yet another 007 escapade. Stunts, action and girls galore, with Roger Moore as Mr. Bond and Christopher Lee as Scaramanga.

LA MOUTARDE ME MONTE AU NEZ — Crazy comedy with Pierre Richard as a young professor of mathematics and Jane Birkin as an American film star. Lots of knockabout and some amusing moments.

MURDER ON THE ORIENT EXPRESS — Agatha Christie's 1934 whodunit makes a highly entertaining picture sumptuously presented in the manner of its period with Albert Finney as Hercule Poirot, famous Belgian sleuth. With a stunning cast of passengers on the train. Sidney Lumet directs.

THE ODESSA FILE — Based on Frederick Forsyth's novel, Jon Voight is a young journalist whose perusal of the diary of a Jewish suicide leads him to hunt down a leader of the "Odessa," a group of resurgent Nazis. Some impact-making moments but on the whole, disappointing.

SCENES FROM A MARRIAGE — Ingmar Bergman's remarkable study of an intimate relationship with a magical performance by Liv Ullman and fine acting by Erland Josephson as her husband. Three hours viewing that keeps the viewer's attention rivetted throughout.

SOME LIKE IT HOT — Although made 15 years ago, the picture is still very amusing and at times hilarious. Tony Curtis and Jack Lemmon are the band boys who join a ladies' orchestra to escape from gangsters and they are a riot mincing about in women's clothes. Marilyn Monroe shows what a good comedienne she could be as a dizzy blonde who plays the ukulele and sings too. Directed by Billy Wilder.

A STREETCAR NAMED DESIRE — The story of a southern "gentlewoman" whose life takes a downward direction as the family estate falls off to nothing. With Vivien Leigh and Marlon Brando.

THAT'S ENTERTAINMENT — Instant nostalgia — A collection of highlights from over 30 years worth of MGM musical spectaculars. Fred Astaire, Judy Garland, Mickey Rooney, Gene Kelly, Frank Sinatra and Debbie Reynolds lead the galaxy of talent in this rousing chunk of cinematic history.

THE TOWERING INFERNO — Suspenseful spectacular about a raging conflagration in the world's tallest skyscraper with the heroics being equally shared between Paul Newman as the architect of the building and Steve McQueen as the Fire Brigade Chief. Burning with excitement.

WHAT? — Director Roman Polanski recounts the bizarre adventures of a young American girl in a luxurious Italian villa by the sea, occupied by an odd assortment of characters. In spite of much emphasis on sex, the film is generally in good taste and lighthearted in style, with Polanski's latest discovery, Sydne Rome, showing both beauty and acting talent in the main role.

WR: MYSTERIES OF THE ORGANISM — First film of Serbian writer-director Dusan Makavejev to come to Israel. Partly documentary on the life of psychologist the late William Reich and partly a series of scenes commenting on Communism and Fascism with underlying theme of human liberation. Picture on many levels, controversial, difficult to follow but original and provocative.

OPERA

The Israel National Opera presents:
Offenbach: "The Tales of Hoffmann," produced by Edis De-Philippe; conductors: A. Taraki/A. Levanon; with De-Stefano/Bechar, Esther Baumwel, Susan Eichelberger, Melka Micula, Miriam Laron, Scarpinati, Bar-Lev/Ben Schachar, Sharon, Roberta Wain, Kabilio, Shmueli, Rosenblat, Beracha, Rose, Cherni (Saturday and Wednesday); Verdi: "La Traviata"; conductor: A. Taraki; with Esther Baumwel, Bechar, Ben Shachar, Bar-Lev, Roberta Wain, Shmueli, Rosenblat (Monday).

Records of the Week

SCHUBERT — Lili Kraus plays the Impromptus op. 90 and op. 142 on a re-release by CBS, using the Vanguard 'Cardinal' original (VCS — 10031). The approach is admirable: without missing a musical inflection, Mme. Kraus avoids both dryness and sentimentality. Technically flawless, her performance serves to bring out all the pleasant musical ideas Schubert put into these 'Impromptus.' A high-level.

— The "Trout" Quintet, led by Alexander Schneider, with Peter Serkin at the piano, Michael Tree, viola, David Soyer, cello, and double bass Julius Levine, is a product of the annual Marlboro, Vt., Summer Music Festival. And, indeed, the record sounds more like a live performance — in the best sense of the term — than as a polished, carefully worked-out effort. There are smoother performances on available on disc, but this one is really "comes alive." (CBS — Vanguard — VSD 71145).

(Y.S.)

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet LeIsrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

HADASSAH TOURS.
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 19 and 27.
2. Morning half-day tour of all Hadassah projects. IL12.00 ($2) per person towards transportation. By reservation only: Tel. 416333.

A STONE IN DAVID'S TOWER Sound and Light Show in Jerusalem. Every evening except Friday, 7.30 p.m. in Hebrew; 8.45 p.m. in English. Additional show at 10 p.m. - Mon., Tues., Wed., Sat., in English; Sun., Thurs., in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details: Tel. 36430.

JERUSALEM BIBLICAL ZOO, Schneller Wood, Romema. Tel. 533822. 7.30 a.m. — dusk.

AT THE KHAN THEATRE (opposite the Railway Station). A folklore evening for tourists with Inbal dance group; every Wednesday at 9 p.m.

AMERICAN P'EYLIM, Torah Halutzim Organization, runs a Student Coffee House — open 7-11 p.m. except Fridays — and free tours. The Jerusalem Hotel, 4 Nablus Road.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe, Tel. 523201.

ONEG SHABBAT. Every Friday evening at 9 p.m. at the King David Hotel, an Oneg Shabbat experience: Jerusalem in song and dance and an interesting talk on the week's Tora reading. In cooperation with the Diaspora Yeshiva.

TEL AVIV

TEL AVIV UNIVERSITY — Conducted Tours: free conducted tours in English of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University 10.30 a.m. Public Relations Dept.

MAGEN DAVID ADOM IN ISRAEL Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

AMERICAN MIZRAHI WOMEN'S ORGANIZATION 16, 18, Rehov Dov Hos, Tel Aviv, Tel. 03-220187, 243106; Jerusalem 02-222646; Haifa 04-661528; Beersheba 057-78171.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788942, 03-440316. Jerusalem: Tel. 02-30620, 02-35282.

CANADIAN HADASSAH-WIZO OFFICE, 118 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

WORLD WIZO TOURISTS OFFICE, 118 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

MOETZET HAPOALOT — PIONEER WOMEN, Courtesy Tours Sunday through Thursday morning. By appointment only, Tel. 261111, ext. 566, Tel Aviv.

"PIANO TEA KING" Open every evening; pleasant atmosphere; programme; dancing. 15 Rehov Yeffet, Old Jaffa; Tel. 03-881800.

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

CAESAREA

KAYIT V'SHAYIT CAESAREA Guest House, self-service restaurant. Tel. 063-88161.

ART GUIDE

RATES FOR INSERTION
IL 7 per line single insertion,
IL21 for line monthly
(4-5 Fridays)

JERUSALEM

ISRAEL MUSEUM: Exhibitions: Prints & Drawings, 16th-20th cent. the Charles Rosenbloom bequest, part II; Homage to Elisheva Cohen: a selection of prints and drawings; Goya's Graphic Work, until May 24: "Objects in Dialogue" — 10th anniversary exhibition: "In the Thirties" — Photos by Tim Gidal, until May 20; Otto Treumann — Graphic Designer, until May 20; Painted Greek Vases — an exercise in observation: Picasso's "Guernica"; Our Pupils at Work — 1975; Ossuaries from Jewish burial caves recently excavated in Jerusalem (at the Rockefeller Museum).

Hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. Shrine of the Book & Billy Rose Art Garden: 10 a.m.-10 p.m.; Museum: 4 p.m.-10 p.m.; Rockefeller: Sun.-Thurs. 10 a.m.-5 p.m. Israel Museum & Rockefeller: Fri., Sat. 10 a.m.-2 p.m. Library open Sun., Mon., Wed., Thur. 10 a.m.-2 p.m. Tues. 4-10 p.m.

GALLERY WIEN, Yemin Moshe, original prints of old and modern masters for collectors and investors. Tel. 02-233280.

GYDA GALLERY, 9 Balfour, Tel. 02-61089. Painting, sculpture, graphics. May feature: Aviva Uri. Daily: 11 a.m.-1 p.m., 5-7 p.m.

DEBEL GALLERY "Masks" — group show, till May 14. Permanently — progressive Israeli Art and Israeli Naives. Mon. to Thurs. 11 a.m.-1 p.m.; 4-6 p.m. Sat. 11 a.m.-2 p.m. Ein Kerem. Tel. 417755.

GALERIE VISION NOUVELLE, Y. & S. Hamlache. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289364.

ARTA GALLERY, 4 Rehov Rabbi Akiva, near Orgil Cinema. One women show by Ruth Levin, recipient of City of Jerusalem Art Prize. Until May 20. Gallery hours: daily 10 a.m.-1 p.m., 4-7 p.m.; Saturdays 11 a.m.-1 p.m.

ICCY, Cultural Center for Youth, 12 A Rehov Emek Refaim: African Art and Folklore. Open Sun.-Thurs. 10 a.m.-3 p.m., Fri. 10 a.m.-1 p.m., Sat. 10.30 a.m.-1.30 p.m.

STUDIO 12 Rehov Zrubavel, Baka. Tel. 02-60048. Sat. to Thurs. 11 a.m.-1 p.m.; 5.30-8 p.m. May 10-31. Group showing including Kimche, Mizrahiki, Kosloff, Rotem.

TEL AVIV

TEL AVIV MUSEUM 27 Sderot Shaul Hamelech. Exhibitions: Yehezkel Streichman; paintings, 1942-1975. Contemporary German Graphic Art. Henry Cartier-Bresson — photographs. At Helena Rubinstein, 6 Rehov Tarsat: 10th anniversary youth workshop exhibit.

Visiting hours: Museum, both buildings, Sun., Mon., Wed., Thur.: 10 a.m.-5 p.m. Tue. 10 a.m.-1 p.m., 4-10 p.m. Fri.: 10 a.m.-2 p.m., Sat.: 8-11 p.m.

Helena Rubinstein Art Library, Sun., Mon., Wed., Thur.: 10 a.m.-4 p.m. Tue.: 10 a.m.-1 p.m., 4-7 p.m. Fri.: 10 a.m.-1 p.m.

HA'ARETZ MUSEUM, Tel Aviv Museum Centre, Ramat Aviv: (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore; (6) Alphabeth Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thurs. 9 a.m.-4 p.m., Fri. 9.00 a.m.-1 p.m., Sat. 10.00 a.m.-2 p.m., entrance free on Saturdays.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

GIFTS FROM ISRAEL PRESENTS ★ DAPHNA GALLERY & Studio* Collection of Israeli subjects. Unusual abstracts and portraits by Daphna, one of Israel's leading portrait and abstract artists. Have yours and your loved ones' portraits painted by Daphna in oils and pastels.* Portraits from sittings or photographs. Special discount for tourists. Call anytime for appointment. Daphna Studio & Gallery*, 29 Rehov Dubnov, Tel Aviv, Tel. 03-258094, 03-981940. Visitors welcome to exhibition.* Under the direction of HARRY GRETZKE.

ARMON, 47 Rehov Eilat, Tel. 03-57112. Original oil paintings, water colours, semi-lithograph art prints of international painters. Biggest choice of picture frames and fully mechanized up-to-date framing workshop.

NEW GALLERY, 32 Rehov Reines, Tel Aviv, Tel. 03-226667, open weekdays and Saturdays 11 a.m.-2 p.m., 5-11 p.m. Sergio Lerman — Colour Drawings, opening: Saturday, May 10, at 8 p.m. and continuing through May. Our "Bar-Gallery" is at your service.

OFAKIM ART GALLERY, Daniel Towers Hotel, Herzliya Pituah (between "Acqadia" and "Hasharon"): new works by Binder, Gretty, Harry Guttman and Shualy. Opening Monday, May 12, 8 p.m., through May 20. Gallery open daily, 6-11 p.m.

HAIFA

CHAGALL HOUSE: Raya Wasserman-Sinai exhibits; Group Show: "Erotica."

GOLDMAN'S ART GALLERY, Exhibition of Noemi Smiljansky's works.

Israel Theatres

Haifa Municipal Theatre	The Cameri Theatre	Habimah
THE MONKEY Haifa, Tomorrow, May 10 8.30 p.m.	THE VISIT Tomorrow, May 10 Tues., May 13	First run EDDY KING Tomorrow, May 10 Sun., May 11
THE CHERRY ORCHARD Haifa, Sat., May 17	COMEDY OF ERRORS Sun., May 11 Mon., May 12 Jerusalem, May 14, 17, 19	HOSTAGES Tomorrow, May 10 Sun., May 11
THE JOKER Beit Rothschild, Mon., May 12	A SLIGHT PAIN Jerusalem, Tomorrow, May 10 Tzavta, Sun., May 18 Tomorrow, May 10	FRIVOLITY AND HYPOCRISY Habimartef Tonight, May 9, 10 p.m. Tomorrow, May 10 Sun., May 11, 9 p.m.
SHITZ Bat-Dor, Tel Aviv Sun., May 11		

Jerusalem Cinematheque

Israel Film Archive

Fri., 3.00 p.m. SELECTED CANADIAN ANIMATION FILMS
Sat., 8.30 p.m. WHAT DID YOU DO IN THE WAR, DADDY? Blake Edwards. English dialogue
10.30 p.m. REPULSION — Roman Polanski. English dialogue
Mon., 7.00 p.m. JEANNE D'ARC — Carl Dreyer. Dutch titles, English and Hebrew translation
9.30 p.m. ROMEO AND JULIET — Royal Ballet with Nureyev and Fonteyn
Wed., 7.00 p.m. JULIUS CAESAR — Joseph Mankiewitz. English dialogue
9.30 p.m. OTHELLO — Orson Welles. English dialogue

Screenings at M. Shaver Audit. Beit Agron, 37 Rehov Hillel. For information call Tel. 67131 between 9.00 a.m. — 1.00 p.m.

Radio for music lovers

TODAY: 08.10: Morning Concert (no details). 09.05: Jer. Symph. Orch. (STEREO): Abrabanel: "Jerusalem" (Grossmeyer-Zalluk); Avidom: Orchestral Interludes (Rodan). 10.05: Walton: Violin Concerto (Pianka, Ronli-Riklis); Haydn: Symphony No. 44 (Ostrovsky). 12.05: "My Concert" (Uri Einav — repeat). 1.05 p.m.: Shostakovich: Symphony No. 5 (Previn). 5.05 p.m.: Chopin: Piano Concerto No. 1; Dvorak: Scherzo Capriccioso. 9.05 p.m. (STEREO): Shlomo Yaffe: "Sha'alu Sh'lom Yerushalayim" (Rodan); Beethoven: Symphony No. 2 (Klemperer). 10.05 p.m.: Brahms: Double Concerto (Szeryng-Starker); Bartok: Dance Suite. 11.35 p.m.: "Finale."

SATURDAY: 08.05: Rossini: "Barber of Seville" Overture; K. Stamitz: Clarinet Concerto No. 3; Ravel: "Daphnis et Chloe" (Heitinck). 09.30: Quiz. 1.05 p.m. (STEREO): Mozart: "Eine Kleine Nachtmusik" (Szell); Schumann: Cello Concerto (Rostropovich); Debussy: Danse sacrée et danse profane. 3.05 p.m.: Chamber Music (no details). 5.10 p.m.: Continuous Music. 6.05 p.m. (repeat): Memories of Gregor Piatigorsky. 7.05 p.m.: Scriabin: Sonata No. 3 (Sternfield); Mussorgsky: "Pictures at an Exhibition." 11.05 p.m.: Mozart: Horn Concerto No. 2; Bach: Cantata.

SUNDAY: 08.10: Quantz: Flute Concerto; Bach: Concerto for 3 Pianos (Marlboro); Mozart: Symphony No. 10 (Barshai). 09.05: Beethoven: Sonata No. 8 (Gould); String Quartet, op. 59, No. 2 (Guarneri) — or (listeners' choice): Schubert: "Trout" Quintet (Serkin-Schneider); from cycle "Schwanengesang" (Hotter-Moore). 10.05: Berlioz: Symphonie Fantastique (Stokowski), or (Barbirolli). 12.35: Aliza Herz plays piano pieces by Suk, Smetana & Janacek. 1.05 p.m.: Hofmeister: Flute Concerto; Bizet: Symphony in C. 4.11 p.m.: "Musica Viva" — with composer Daniel Shalit. 5.10 p.m. (STEREO): Charpentier: Magnificat. 8.05 p.m.: IPO: Ben-Haim: "Psalm" from Symphony No. 1 (Torkanowsky); Ginastera: Harp Concerto (Lieber); Dvorak: Symphony No. 8 (Ceccato). 9.25 p.m. Wanda Landowska. 11.05 p.m.: Chamber Music (no details).

MONDAY: 08.10: Famous Artists. 09.05: Popular Classics. 10.05: Grieg: Cello Sonata (Heled-Zak); Avni: 3 Songs (Yaron); Faure: Elegy for Cello; Song; Chopin: Introduction & Polonaise brilliante. 12.35: Weber: Sonata No. 1. 1.05 p.m.: Walton: "Portsmouth Point" (Boult); Holst: "St. Paul's Suite" (Neel); Fricker: Violin Concerto (No'eman); Britten: from "Midsummer Night's Dream." 4.11 p.m.: Handel: Trio Sonata (Chen-Shoham-Greenfeld); Mozart: Violin Sonata in F.; Webern: 4 Pieces, op. 7; Martinu: Trio. 5.10 p.m.: Music in a light vein. 8.05 p.m.: Verdi: "Nabucco" (Lamberto Gardelli) — until 11 p.m.

TUESDAY: 08.10: Mozart: Sonata No. 11 (Katchen); Leclair: Sonata for Violin; Haydn: String Quartet, op. 76, No. 6 (Amadeus). 09.05: An Hour with harpist Nicanor Zabaleta. 10.05: Danny Gotfried and his Jazz Trio. 12.35: Choirs. 1.05 p.m.: Bach: 3 Inventions (Heifetz-Primrose-Piatigorsky); Stravinsky: Suite Italienne; Berio: Folk-Tunes (Berberian). 5.10 p.m.: Jazz. 5.50 p.m.: "Enigma." 8.30 p.m. (STEREO): Jer. Symph. Orch. — Paul Capolongo: Schubert: Symphony No. 5; "Salve Regina" (Grossmeyer); Rondo in A. (Kiess); Symphony No. 8.

WEDNESDAY: 08.10: Prokofiev: Symphony No. 1 (Fruehbeck de Burgos); Goldberg: Harpsichord Concerto. 09.05: Schubert: "Arpeggione" Sonata (Rostropovich-Britten); Duparc: 2 Songs (De Los Angeles); Roussel: Suite, op. 33. 10.05: No Details. 12.35: Bach: Sonata No. 1 (Lysy); Bloch: Suite No. 1. 1.05 p.m.: Walton: "Scapino" (Previn); Weber: Konzert-Stueck for Piano; Hindemith: Symphonic Metamorphoses (Abbado). 4.11 p.m.: "Psalms." 5.10 p.m.: Wind Bands. 5.40 p.m. (repeat): Quiz. 8.05 p.m. (STEREO): Dufay: "Bon Jour, Bon Mois"; Purcell: 3 Fantasies; Schoenberg: 3 Songs; Kagel: String Quartet No. 2; Ravel: 3 Malarme Songs; Verdi: Quartet (Lasalle). 11.05 p.m.: "My Concert" (Haim Hatzouri).

THURSDAY: 08.10: Famous Artists. 09.05: Verdi: "Masked Ball" excerpts (Nielsen, Berganza, McNeill). 10.05 (repeat): Scriabin: Sonata No. 3 (Sternfeld); Mussorgsky: "Pictures at an Exhibition." 1.05 p.m.: Midday Concert — Quiz (no details). 4.11 p.m.: Josef Tal: "Saul at Ein-Dor"; "Amnon and Tamar." 5.05 p.m.: King David" 8.30 p.m.: "The Story of Ruth" musical play of "Inbal" Dance Theatre. 9.05 p.m. (STEREO): Avidom: Overture "Spring" (Sheriff); Haydn: "Summer" from "The Seasons" (35'35"). 10.05 p.m.: Tchaikovsky Symphony No. 6 (Stokowski).

TV Programmes

Ingrid Bergman in "Stromboli," Wednesday.

FRIDAY

3.00 "Schumann." 3.25 Erev Shabbat Programme. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 "A Tree Grows in Brooklyn" — with Diane Baker, James Olson, Pamelyn Ferdin, Nancy Malone and Cliff Robertson. 10.40 News.
Educational: 8.15 Maths. 7. 9.05 Geometry 8. 9.25 Literature 7-9. 10.00 Biology 10. 10.20 Programme for Jerusalem Day. 11.05 Biology 9. 11.25 Music. 12.50 Society and Culture. 4.00 Jerusalem Day. 4.10 English. 4.23 Film. 4.40 Jerusalem Songs.
Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 "Love American Style." 8.30 Hamavdil. 9.00 Mabat. 9.30 Mabat Sport. 10.15 "The Snoop Sisters." 11.25 News.
Arabic: 6.00 News. 6.04 Cartoons. 6.45 "East Side, West Side." 7.30 News.

SUNDAY

5.30 News. 5.32 "Apple's Way." 8.00 Youth Magazine. 8.30 Mabat. 9.00 "Cannon." 9.50 "The Garden of the Gods" — documentary. 11.00 News.
Educational: 9.05 English 5. Citizenship 7. 10.00 English 9. 10.20 Science 6. 10.45 French 11.05 A game on Words 7-9. 11.25 Maths 6. 12.00 English 10. 12.20 Advice and Guidance 8. 1.00 Biology 9. 1.25 Chess-Lesson 24. 4.00 Handiwork. 4.15 English 5. 4.30 Chess-Lesson 24. 4.45 Pupil's Education Programme. 5.20 House Work.
Arabic: 5.30 News. 6.32 "Abbot and Costello." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 News. 5.32 "Puppet Circus." 6.00 "Rosh Kruv." 8.00 "Improve Your Hebrew" — (No. 14). 8.30 Mabat 9.00 "The War is not Over for Me." 10.30 John Williams plays the Guitar. 10.50 News.
Educational: 8.15 English 6. 9.05 Geometry 8. 9.25 "Improve your Hebrew." 10.00 Biology 9. 10.20 English 5. 11.05 Advice and Guidance 7. 11.25 Maths 8. 12.00 Biology 10. 12.20 Science-Physics 7. 12.40 Literature 2-5. 1.00 Science 6. 1.25 Programme for Shavuot. 1.45 Society and Culture. 4.00 Film. 4.07 "Challenge." 5.00 "Improve Your Hebrew."
Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.42 Nature Series. 6.05 "Cinderella" — film (part IV). 8.00 "Marasha." 8.30 Mabat. 9.00 "Kojak." 9.50 Moked. 10.40 News.
Educational: 8.15 Advice and Guidance 7. 9.05 Maths 7. 9.25 "Improve your Hebrew." 10.00 English 10. 10.20 English 6. 10.45 For Kindergarteners. 11.05 English 7. 11.25 Music. 12.00 English 9. 12.20 English 8. 12.40 Technology 9. 1.00 Citizenship 7. 3.30 "Improve your Hebrew" 4.00 English 9. 4.24 French 4.38 Science Series 5 16 Film.
Arabic: 6.30 News. 6.32 Innovations and Inventions. 6.45 Songs and Poetry. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 News. 5.32 "A Tale of Two Cities." 8.00 "Ways of Seeing" — documentary (No. IV). 8.30 Mabat. 9.00 "Stromboli" — Roberto Rossellini's film with Ingrid Bergman, and Mario Vitale. 10.20 News.
Educational: 8.15 Maths 5. 9.25 "Improve Your Hebrew." 10.00 English 9. 10.20 English 7. 11.05 Biology 9. 11.25 English 8. 12.00 Technical Drawing 9. 12.20 Geometry 8. 12.40 Legends. 1.00 Science/Physics 7. 1.25 A game on Words 7-9. 4.00 Story. 4.15 Biology. 4.35 Technical Drawing 9. 4.55 Film. 5.20 Programme for Shavuot.
Arabic: 6.30 News. 6.32 "The Story of..." 7.00 "The Short Story." 7.05 Know Israel. 7.27 Programme Review. 7.30 News.

THURSDAY

5.00 Programme for Shavuot. 8.00 Festival of the First Fruits in Gan Shmuel. 8.35 News. 8.50 "In Search of Mt. Sinai." 9.30 "Three Angels" — Itzik Manger's Songs. 10.10 Mendelssohn: "Midsummer Night's Dream." 11.00 News.
Educational: 4.00 Story. 4.17 Legend. 4.31 Youth Magazine.
Arabic: 6.30 News. 6.32 Quiz. 6.45 "On the Agenda." 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News: Today and Tomorrow: 5.00, 9.00, 10.00, 11.00, 12.00, 1.00, p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and midnight.

2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 8.00, 9.00, 10.00, 11.00, midnight, 1.00 p.m.

Newsreels: Today: 7.05 a.m., 1.05 p.m.

Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 7.00, 8.00, 9.00, 10.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight, 1.00 a.m., 2.00, 3.00, 4.00, 5.00. **Newsreels: Today:** 8.05 a.m., 6.05 p.m. **Tomorrow:** 11.40 p.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programmes and short waves); 1.30-2.00 p.m. (4th programme and short waves); 5.00 p.m. (4th programme); 8.30-8.45 p.m. (4th programme); 11.00-11.55 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.45-9.00 p.m. (4th programme); 1.00-2 a.m. (short waves).

4th Programme — 407, 445 and 202 M.

FIRST PROGRAMME

7.58 Opening. 8.10 Musical Delicacies. 9.05 Jer. Symph. Orch. (Stereo) — Abrabanel: "Jerusalem" (Grossmeyer-Zalluk); Avidom: Orchestral Interludes (Rodan). 10.05 Walton: Violin Concerto (Pianka, Ronli-Riklis); Haydn: Symphony No. 44 (Ostrovsky). 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Elementary Schools. 11.30 Song and Melody. 12.05 "My Concert" (Uri Einav - repeat). (Carmela Kaini). 1.05 Midday Concert — Shostakovich: Symphony No. 5 (Previn). 2.10 Mother and Child. 3.05 Kabalat Shabbat. 4.10 Moment of Hebrew. 4.11 The Middle East. 5.05 Classical Request Programme — Chopin: Piano Concerto No. 1; Dvorak: Scherzo Capriccioso. 6.05 What will be heard? A preview of next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.05 "Shabbat Album." 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — Shlomo Yaffe: "Sha'alu Shlom Yerushalayim" (Rodan); Beethoven: Symphony No. 2 (Klemperer); 10.05 Brahms: Double Concerto (Szeryng-Starker); Bartok: Dance Suite. 11.05 "Radio Story." 11.35 "Finale." 12.10 A Moment of Poetry. 12.14 Close Down.

TOMORROW

7.58 Opening. 8.05 "Morning Concert" — Rossini: "Barber of Seville" — Overture; K. Stamitz: Clarinet Concerto No. 3; Ravel: "Daphnis et Chloe" (Heitinck). 9.05 "World of Science." 9.30 Musical Quiz. 10.05 "The Weekly Diary." 11.05 "Curtain Up." 12.05 The interview of the month. 1.05 "Midday Concert" — (Stereo) — Mozart: "Eine kleine Nachtmusik" (Szell); Schumann: Cello Concerto (Rostropovich); Debussy: Danse sacree et danse profane. 2.10 Mother and Child. 3.05 "Chamber Music. 4.10 "Me and My Prayer." 5.10 "Continuous Music" — produced by Paul Landau. 6.05 "Memoirs of Gregor Piatigorsky." 6.40 Yiddish Songs. 7.05 Scriabin: Sonata No. 3 (Sternfield); Mussorgsky: "Pictures at an Exhibition." 8.05 Weekend with Authors and Readers. 8.50 Bible Reading: Tehilim, chaps 47 and 48. 9.05 "Hamavdil." 10.05 "The Weekly Diary" (repeat). 11.05 "Classical Request Programme" — Mozart: Horn Concerto No. 2; Bach: Cantata. 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME

457, 423, 256, 249, 355 and 340 M.

Today: 5.58 a.m. Opening. 6.00 Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light." 8.10 Announcements. 8.15 "Good Morning." 8.55 "This Country." 9.05 "Good Morning." (cont.). 10.05 "Here at Home." 11.40 Where to go and light music. 12.05 Programme for the worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. At Midday. 2.10 "Till Four" with Rivka Michaeli. 4.10 A Moment of Hebrew. 4.11 Shabbat Songs. 5.05 "Direct Broadcast." 6.05 "What I Like." 6.55 Announcements. 9.05 English Folk Songs. 10.05 Hebrew Songs. 11.05 Yaakov Agmon Entertains. 1.05 Close Down.

TOMORROW

5.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Allon's Corner. 9.05 Morning Tunes (cont.). 10.05 Light and Classical Music. 11.05 An Hour with the Beetles. 12.05 "It Makes Me Laugh." 1.05 p.m. Stage and Screen. 1.40 "Where to go." 2.10 "Open Door." 3.05 Popular Songs. 3.30 Songs and Goals. 6.05 "Songs of the Past." 6.30 Sports. 6.55 Announcements. 9.05 Musical. 9.45 Sport. 10.05 Oriental Songs. 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME

445 M.

Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR

457, 423, 249, 355 and 345 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL

Today: 5.58 a.m. Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme Trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 With Shlomo Artzi. 12.15 "Soldiers Ask Aga Answers." 12.40 "The Jewish Viewpoint." 1.05 Yehoram Gaon's Programme. 2.05 Hit Parade. 3.05 "Three O'clock on Friday Afternoon." 4.55 Prophetic Portion of the Week. 5.05 "The Katznelson Family Album." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manosi's Short Friday. 8.05 "What's your Occupation." 9.05 "Saturday's Tea." 10.05 "An Hour with Shem-Tov Levy. 11.05 "Dancing Party." 1.50 Bedside Thriller. 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — songs and tunes.

Tomorrow: 6.05 Saturday Morning. 6.58 Morning Prayer. 7.05 Saturday Morning (cont.) 8.05 "Sandwich." 9.55 Programme Trailer. 10.05 Songs. 11.05 "Myth and Reality about Beetle-mania. 12.05 "The Third Man." 1.05 p.m. "Personal Questions." 2.05 Last Week's Events. 3.05 "Songs of the Past." 4.05 Tunes for Everybody. 4.30 Direct Broadcast of Football Game. 6.30 Tunes for Everybody. 6.55 Programme Trailer. 7.05 "The First Days of the Israeli Air Force." 8.05 "From One Subject to Another." 9.05 "Tradition, Tradition." 9.35 Programme with Nina Simon. 11.05 Folk Songs. 11.40 Zahal's Newsreel. 12.10 "Night Birds." 1.50 Bedside Thriller. 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — Songs and tunes.

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13 Sexuality 8.30 p.m.
13 Introduction to Tivyon 8.00 p.m.
15-17 3-Day Marathon "Self Discovery" 5.30 p.m.
19 Singles meet Singles 8.30 p.m.
20 "Neck's Best Thing" 8.00 p.m.
21 Gestalt Workshop 7.00 p.m.
26 Sexuality 8.30 p.m.
27 Fantasy and Reality 7.00 p.m.
28 Primal Process (talk) 8.30 p.m.
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Saturday, May 10 at 8.30 p.m.
YEHORAM GAON
Sunday, May 11, at 8.30 p.m.
The Silent Theatre Troupe of the Association for the Deaf and Mute premiere:
CONTACT AND CONFLICT
Tuesday, May 13, 1975 at 8.30 p.m.
The Jerusalem Symphony Orchestra (Israel Broadcasting Authority)
Concert of MOZART and SCHUBERT
Monday, May 12, 1975 at 8.30 p.m.
Special Concert: ISRAEL POLICE ORCHESTRA
Wednesday, May 14, 1975 at 8.30 p.m.
Cameri Theatre
A COMEDY OF ERRORS
Thursday, May 15 at 3.00 p.m.
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12.5 LA TRAVIATA — VERDI
31.5 SHOW BOAT — PREMIERE

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The exhibition will close on May 31, 1975
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MARLON BRANDO in
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The dream of the
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ROBERT REDFORD
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based on F. Scott Fitzgerald's
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A modern thriller
SIDNEY CHAPLIN
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CHARLES BRONSON
BREAK OUT
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LILI
WHAT?
ROMAN POLANSKI
7.15, 9.30
Mat. at 4:
NIGHT IN CASSABLANCA
Marx Bros.

ORDEA Tel. 721720
4, 7.30, 9.30
Israel Premiere
Michael Kalik's
THREE AND ONE
ASSY DAYAN
YONA ELIAN
ORI LEVI
AVI AVIVI

RAMA Tel. 721912
2nd week
from Sunday and all week
Swedish Sex Comedy
SEXY DOZEN
Eastmancolor. Adults only.

OASIS
3rd week
4.30, 7.30, 9.30
CHARLTON HESTON
KAREN BLACK
GLORIA SWANSON
AIRPORT 1975

RAMAT GAN Tel. 704504
2nd week
ALAN ARKIN
JAMES CAAN
in the wonderful comedy
FREEBIE AND THE BEAN
Cinemascope Technicolor
7.30, 9.30

Petah Tikva

SHALOM
Sat., 7.30, 9.45
Weekdays: 7.15, 9.30
ONE OVER THE OTHER
Mats. at 4:
THE WANTED

Netanya

ESTHER
JORY
ROBY BENSON
7.15, 9.15

Michael Burt

THE ARCHITECT

Ya'acov Friedler

"I'M NOT A PROFESSIONAL hero. It just happened that I have been awarded the decoration for exemplary behaviour twice in the Six Day War and in the Yom Kippur War," says Michael Burt, Senior Lecturer at the Haifa Technion's Faculty of Architecture and Town Planning.

Spacing in a reporter between appointments with his students this week, he said, "All I did was what I believed I had to do. The army is far from being my element. I'm not a militarist, but unlike my wife, I'm not a pacifist either. I don't like war, but I realize that there are some things we have to take up arms for. My real profession is architecture, its theory and its practice, and in fact, since I was wounded and left with a 32 per cent disability, I won't be able to go back into battle again. But I will not forgo the privilege of serving in the army if we have to fight again.

"I can still do a staff job, and when I go for my reclassification later this month I think I'll be able to convince them that with my training I'll be able to draw some of the finest maps they've seen," he said with a quiet smile.

Meanwhile he has developed a light tent, "Easycamp." Based on one of the hexagon forms he is obsessed with in his work, Easycamp has been adopted by the Armoured Corps as the standard tent for tank crews, thanks to its one-minute assembly and striking time. Dr. Burt is a reserve Segen (Lieutenant) in the Armoured Corps, in which he has served in three wars: as a young soldier in the 1956 Sinai Campaign and a reserve officer in 1967 and 1973.

Of medium height, with strong shoulders and a mop of grey-sprinkled blond hair, Dr. Burt was born in the Ukraine in 1937 and came to Eretz Yisrael in 1948. He has distinguished himself in his real profession, architecture, too. The thesis he wrote in 1966 for his M.Sc. degree in architecture at the Technion was so well received by the examinors that they decided to grant him a full doctorate for it, which he received in 1969. The forbidding-sounding subject of the thesis — "Spatial Arrangement and Plyhedra with Curved Surfaces and their Architectural Application" — in fact deals with light structures and the theoretical development of geometrical forms as constructions. "What I am striving for," he said, "is to find a correlation between geometry and its structural quality."

Besides teaching and doing research at the Technion, he is also a partner in a private firm specializing in industrialized construction of high-rise buildings. He says they have got to the stage where "we can build a high-rise block at the rate of a floor every 10 days, including everything — shell, interior and fittings."

When I steered the conversation to his decorations, I saw that the subject caused tears to well up in his eyes. "There are," he said, "some things I can't talk about, not even after so much time. Now that so many faces of the dead and wounded have almost faded from memory, there is a barrier which I no longer try to cross." But what he could tell was that he earned the first medal on the night of June 6, 1967, near Ya'abet village in the Dotan Valley north of Nablus. "I was the leader of a company of three half-tracks, and spearhead. Sharon's forces were still on the east bank of the Canal and were about to launch their crossing, under cover of darkness, later that same day.

DURING THE subsequent two and a half days Dr. Brook and his team were to give first aid to all the bridgehead casualties. They were cut off from the rear. Initially there was no way of evacuating the wounded. To make the situation even worse their supply truck was hit by an Egyptian shell and went up in flames.

"Fortunately the Egyptian shell hit the engine and there were no casualties. My assistant risked his life climbing into the blazing truck tossing down equipment. But most of it was lost and we found ourselves literally stuck in the midst of increasingly intensive Egyptian artillery barrage.

"All told I think we treated about 150 wounded and evacuated a hundred dead.

"We had our first casualty during the afternoon hour of Oct. 16 — a gunner, hit at the base of the skull by a shell fragment. Some of those youngsters were simply curious. Standing out in the open watching the shells and missiles fly by as if this were a show of some sort. There was nothing I could do for this boy.

"We couldn't take shelter in the two bunkers of the former strongpoint. There was a suspicion that the Egyptians had mined them. So we set up shop in the open, in the crater between the bunkers and spread a camouflage net over it all. I'll never understand how we weren't hit by one of the Egyptian shells which rained down on us. We were after all right next to the paratroopers' bridgehead, this side of the Canal. The Egyptians had us pinpointed. The Egyptian Third army was on one side and the Second on the other. Their guns were zeroed in on the road...

"Our main problem was the shortage of supplies. Even our weapons were lost. We had only a bit of morphine and saved it for the worst cases. We also had no transfusions left and used volunteers who had "O" type blood for direct transfusions to the badly wounded. This was no time to be fussy. We didn't even have time to check the identities of all our cases.

"THE WOUNDED behaved in an exemplary manner. They remained quiet, self controlled. I remember in particular a young Yemenite paratrooper who sat quietly in a corner, holding a tourniquet made from a handkerchief pressed to his wrist. Each time we approached him he waved us off and told us to attend to somebody else who, he assumed, was in more urgent need of attention than he was. When I finally turned to him and removed the handkerchief there was a violent jet of blood. It emerged that this youngster had his pulse artery severed. I don't know how he had managed to survive or staunch the flow of blood. Although he was seriously injured he refused to join the first transport of evacuated wounded and again insisted that others be given priority.....

"I will also always remember the military policeman who had lost an eye during a previous war. As cruel fate would have it he was hit and lost his other eye by a shell fragment. None the less he retained his self control..."

In connection with an attempted aerial evacuation, Dr. Brook recalled the case of one severely wounded youngster who asked that his father, serving as an aide to Aluf Sharon, be brought to see him so that he could take his leave of him..

"We tried to get a chopper in to get that youngster and others in a similarly critical condition out. It was impossible. I will never forget how those two, father and son, retained their composure. The father clapped the son on the shoulder. Then went back to serve his general..."

THE TEN MAN crew were to know no letup for the first three days and very little for a few more days thereafter. But then came the breakthrough of Bren's (Aluf Adan) forces. There were some tense moments when they could hear the clatter of the tank treads, wondering whether those were Egyptian or Israeli tanks. But then the Israeli units advanced and with them came an additional two doctors and medical units, ending their siege.

"That was a highly emotional moment... We knew the tide had turned..." Dr. Brook doesn't recall how many traechotomies he performed during those days — how many bullets and fragments he extracted. ("Most of the boys asked for them as souvenirs and one television crewman was more concerned over his camera than his own welfare.")

The wounded treated by Dr. Brook also included Egyptians. "They were afraid to swallow the pills we gave them, fearing that we would poison them. We literally had to pry their jaws open...

"At times we had tens of dead lying outside our compound. There weren't enough blankets available to cover them all and even the most courageous and hardboiled of my orderlies were sometimes in tears, asking me to give them some other assignment."

How had the war influenced him? "Well perhaps I have become a little more moderate. Am willing to do more to prevent bloodshed but only as long as this isn't at the expenses of the security of the state..."

Yes, if necessary he would go through the same experience all over again. "What has to be done has to be done. It cannot be delegated to others'."

we were ordered to capture a hill. The intelligence was misleading and we ran into an ambush of superior forces, protected by a mine belt. The very first volley hit all three half-tracks: half the men were hurt, five were killed, and nearly all the survivors suffered shock. I managed to keep my wits, and with a platoon of soldiers I stormed a machinegun position on foot. To cut the story short, we captured the hill."

The fact that he won the decoration again in the Yom Kippur War he considers a mere coincidence. "You must have so many conjunctures of time and place to have it happen a second time. Was I more afraid the second time? I can't say. Perhaps it's easier to get scared after the battle."

The fact that he had three children — boys aged 14, 10 and 4 — at home did not matter. "The family doesn't count when the test comes."

Why did he get the medal this time? "I'm not sure. I can tell only by the citation, which is not identical with what one feels when the thing is happening. When the chips are down you do things that some people might say they wouldn't do."

His chips "came down" in Sinai. On October 15, he volunteered to join a company of Zelda half-tracks riding into enemy fire to rescue wounded Israeli tank crews. "We still think it's a miracle we returned — eight Zeldas against a whole Egyptian division. We lost one Zelda, they lost 420 men."

Six days later, after "routine service" as a forward observation officer in no-man's-land, he volunteered again to join an assault. Due to faulty intelligence they ran into a trap of Sagger missiles — "Their wires fell on us like macaroni" — mines and machinegun fire. The commanding officer in his Zelda was killed at once. Outgunned and outnumbered, "I took over command." Again he kept his head, extricated guns and ammunition from a burning Zelda and kept fighting and trying to summon help till he himself was badly wounded in his leg.

He underwent an operation and spent the next two months in a full plaster cast in hospital, and more months in a convalescent home, finally returning to the Technion still limping and in need of another operation. "So I had plenty of time to cool off and think things over, and get used to going back to placid, unexciting Academe. We're not spoiled at the Technion. During the War of Attrition some of my students used to fly on bombing missions in Egypt at dawn and turn up for lessons at eight in the morning. Well, until Yom Kippur I was convinced that 'it' would never happen to me. Now, of course, my bad leg lets me know 'it' has happened."

How has his experience influenced him? "Well, I get more tired than I used to, but that may simply be because I'm getting old. I feel we should do more politically to bring about the changes we all dreamed of after Yom Kippur, and I'm afraid that in 20 years I'll feel guilty for not having done more. I'm also a little worried about my son going into the army; I know what war looks like."

Yes, he will attend the medal-award ceremony, "but with no joy in my heart. I don't feel it's an occasion for rejoicing, but rather for remembering those who didn't come back. My men, of course, were very proud when I got the news. But we don't talk much about it at home. I don't make a profession of heroism."

Telecomplications

Ephraim Kishon

AN ISRAELI citizen travelling abroad feels badly out of touch with the homeland. Once in a while he may see a map of Sinai flashing for a second or two on the telly, get a month-old hand-me-down Israeli magazine, or a letter from home to say they'll write more next time. That's all. Of course there's still the telephone. Very handy, very useful instrument, nothing like it for establishing immediate contact with a man's family, have them right there — close, intimate, infinitely dear. Dear is right: a call from somewhere like New York City costs a man eight solid dollars for each minute of conversation.

Ah, what the hell!

The Israeli-abroad takes a deep breath, picks up the receiver in his bare little hotel-room and dials 009723 with steady finger. Beep-beep-beep, goes the tried and true instrument, beep-beep-beep. I'll just discuss the really burning issues with my wife — I prime myself — or this phone-call will eat up my whole foreign currency allowance. Everything all right at home? Kids okay? Good. I'm fine, dear, yes, I'll get home soon as I can, don't pay the property tax yet, there's time, kiss-kiss, that's it. Three minutes at most, short and sweet...

Oops!

"Hallo," a small familiar voice pipes up on the other side of the ocean, "Whosit?"

It's my little girl Renana. A warm glow fills my heart.

"Hallo, sweetie!" I yell into the receiver, "How are you?"

"Whosit?" says Renana, "Hallo..."

"This is Daddy!"

"What?"

"Daddy, this is Daddy here! Is Mummy home?"

"Who's that there?"

"Daddy!"

"My Daddy?"

"Yes, this is your Daddy here! Get Mummy, darling!"

"Waidaminute... Daddy, listen Daddy..."

"Yes!"

"How are you?"

"Fine, just fine, where's Mummy?"

"You're in America now, you're in America, right?"

"Yes, got to hurry though..."

"Do you want to talk to Amir?"

I can't say no or I'll hurt his feelings.

"All right, but hurry! So long, sweetie!"

"What?"

"So long, I said!"

"Whosit?"

"Put Amir on!"

"So long, Daddy!"

"So long, sweetie, so long!"

"What?"

"Put Amir on, dammit!"

"Amir, where are you? Daddy wants you, Amir! Amee-ee-eer!..."

That's seven fat minutes gone. They shouldn't allow children near these instruments. Where's that idiot boy? Amee-ee-eer!

"Hallo, Daddy?"

"Yes, my boy, how are you?"

"Fine, how are you?"

"Fine. Everything all right, Amir?"

"Yes."

"Splendid."

A brief silence. We've gone over everything, I believe.

"Daddy!"

"Yes."

"Renana wants to talk to you..."

I picture a sort of taxi-meter, only bigger, and with alarming figures running amok inside — click — IL360 — click — IL396 — click — IL432 — click...

"Daddy, listen Daddy..."

"Yes!"

"Yesterday... yesterday..."

"Yesterday what?"

"Yesterday... waidaminute! Amir, *let* me talk to Daddy! Daddy, Amir's *pushing* me..."

"Get Mummy quick!"

"What?"

"I want Mummy!"

"Waidaminute... Yesterday..."

"Yes!"

"Yesterday... yesterday... you hear me?"

"Yes, I hear you, yesterday, what happened yesterday, what happened, yesterday, what happened?"

"Yesterday... Moshik didn't come to kindergarten..."

"Where's Mummy?"

"What?"

"M-u-m-m-y!"

"Mummy isn't home. Daddy, listen Daddy..."

"Yeah, what?"

"Do you want to talk to Amir?"

"No, never mind! Bye-bye, sweetie!"

"Who?"

"K-i-s-s!"

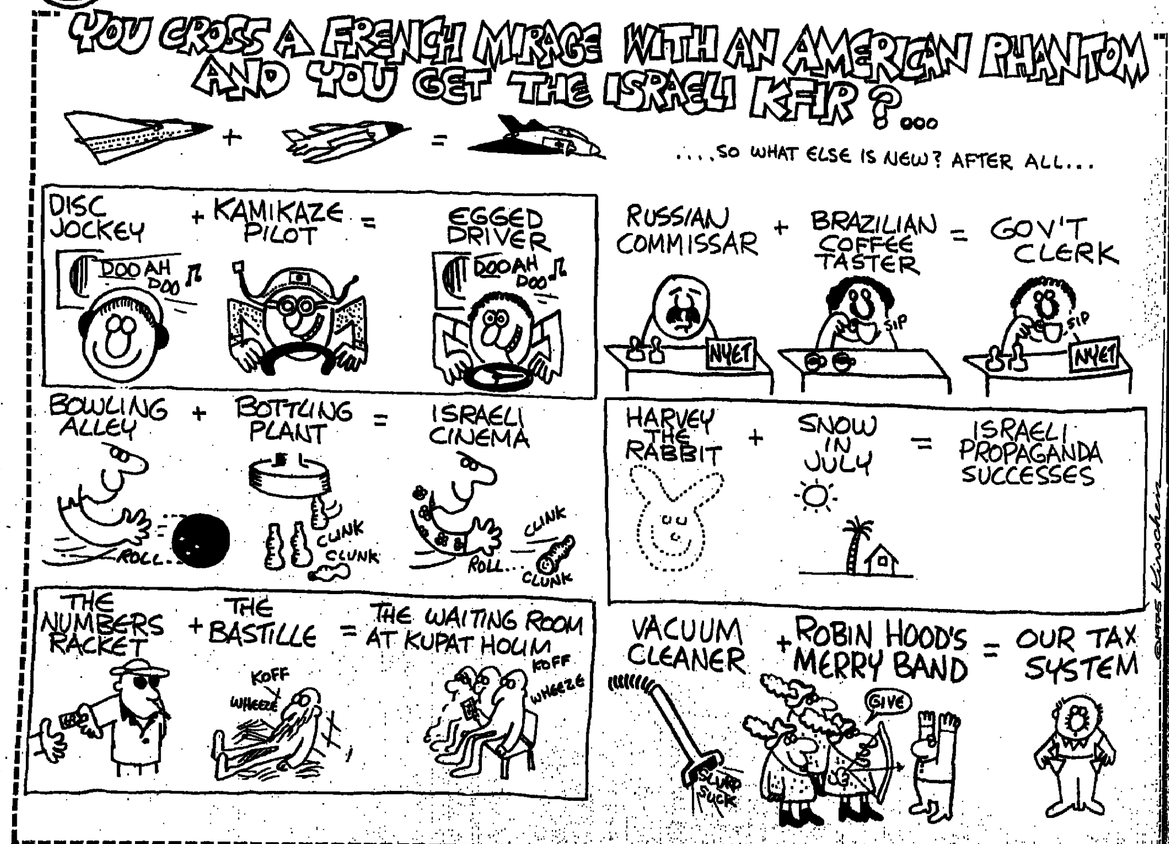
"Yesterday..."

AT THIS POINT the connection is suddenly broken. Could be I have touched the cradle or something! My eyes are glazed, my heart bleeds, my blood curdles. The blasted instrument tinkles merrily — the operator's well-bred voice: "That'll be 168 dollars and 70 cents, Mr. Kitchen."

Waidaminute. Ha!

Translated by Miriam Arad
By arrangement with "Ma'ariv"

Dry Bones



MARKETING WITH MARTHA

CHICKEN IN EVERY POT

TO THE CONSUMER, few things are more aggravating than to get accustomed to something when it is cheap — only to find the price skyrocketing afterwards. This, of course, is the calculation behind "special introductory offers" of business firms. But it is particularly irritating to find the Government engaged in this kind of consumer enticement.

I'm afraid this is what we are witnessing in the market of chicken for our dinner tables. For months now, the public has been told that it is economical to buy frozen chickens, at IL7.50 a kilo. Now my sources inform me that the stockpiles of these cheaper frozen birds have dwindled almost to nil, and it is not at all certain whether large quantities of chickens will ever reappear at the tempting low price.

And to make matters worse, all this occurs just when the Israel Consumers' Association has got around to endorsing the

cheaper frozen chicken as a good buy. (At least I have the satisfaction of having told my readers before Passover that these chickens were the best buy on the market.)

Comparative tests on three types of chickens — fresh from the open market, frozen at IL10.50 a kilo, and frozen at IL7.50 a kilo — were carried out by Mrs. Hava Eylon of the Consumers' Association together with Mrs. Lilian Cornfold, cookbook author and nutritionist for Malben. They found, first of all, that for all three types, about one-third of the weight is lost during cooking, and then another third of the cooked weight is composed of bones.

When measured as weight of cooked boneless chicken, their findings show that 100 grams of the cheaper frozen chicken comes to about IL1.80. The more expensive frozen chicken comes out around IL2.80 per 100 grams. Fresh-slaughtered chicken from the Carmel Market in Tel Aviv, purchased at a relatively low price of IL9.50 a kilo (and it is generally a lira or so higher than that), worked out to an average IL3.25 per 100 grams of cooked meat.

The two expert home economists say there is no difference in nutritional value between the fresh and frozen birds. Apart from price, the frozen chickens are more convenient to use, because they are already kashered, and they are more or less clean of feathers and ready to cook. (Even with the frozen birds, it is advisable to dip them into boiling water and pull off any remaining pin feathers.)

The testers did not find any significant difference in taste in the three types of chickens. Nor is there significantly more fat on the cheaper type of frozen chicken, although they are slightly larger birds. There is somewhat more fat left on the open-market fresh chickens, the testers found, but said this can be rendered and utilized. The liver is a valuable extra bonus to fresh chicken, as chicken liver fetches up to IL30 a kilo.

THE GOVERNMENT — which in this case means the Ministry of Agriculture in conjunction with the Poultry Marketing Board — prefers to have us buy and eat frozen chicken rather than fresh. The authorities make a lot of noise about how much more sanitary the official slaughter houses are than the back-alley *shohatim* of the open-air markets, but this is only a side issue. The real issue is economic, of course.

The Government is interested in maintaining a steady price for poultry, both because it has to guarantee a minimum price to farmers, and because it wants the Consumer Price Index as stable as possible. Trouble is, chickens are not a dependable commodity. Sometimes there are more available for slaughter, sometimes there are fewer (because of the weather, or because of diseases); and even within a flock, some birds are bigger, some smaller.

With commercial slaughter houses, which can store surpluses in deep-freeze for leaner seasons, the supply and demand can be regulated — allowing the price to remain fairly stable. This is why the Government prefers frozen chickens.

At first there was stiff consumer resistance to any chicken which was not freshly-slaughtered and "warm." (In Hebrew, the fresh chickens are called *"of ham"* — "hot chicken.") As recently as three years ago, only 200 tons a month were sold frozen, I'm told by the Agriculture Ministry spokesman, Yigael Drucker. Today, he says, out of 10,000 tons marketed a month, about 4,000 are frozen — half of them the more expensive chickens at IL10.50 a kilo and about half the cheaper, IL7.50 variety.

Why the two types? According to Mr. Drucker, the public has the impression that smaller chickens are more desirable and that the ideal weight is just over one kilo. The more expensive chickens, sold mainly under the labels Tnu-Of, Of-Tenne, Of Haifa and Of Yerushalayim, must stay under a 1.500 kilo maximum weight, and most of them are closer to 1.200 apiece.

Mr. Drucker claims that the lower price of IL7.50 a kilo was introduced in order to accustom the public to purchasing chickens which weighed more, because there were surpluses of these. These are still within the technical category of "broilers." At the time of slaughter, they may have been a few weeks older than the small broilers, or simply young ones which just happened to grow bigger and stronger. In any case, the slaughterhouses had ample surpluses of these larger chickens — weighing between 1.500 and two kilo, and averaging about 1.700.

THERE IS ONE other factor involved, and that is the length of time which the chickens remain deep-frozen. The cheaper frozen chickens (generally labelled "Of-Chan" or "Of Moetzet ha-Lul") *may* remain in deep-freeze storage up to a *maximum* of nine months before they are released to the shops for sale. In practice, they have not remained longer than four or five months, Mr. Drucker says, and today they are in cold storage an average of only two weeks before reaching the market.

The smaller, more expensive frozen birds, on the other hand, are scarcely frozen for any time at all, he points out, and are sent out almost as soon as they are slaughtered and frozen. This, he says, has the same effect as if a housewife buys a fresh chicken and puts it into her own freezer compartment for a few days.

If chicken is frozen and stored properly, it should not adversely affect the flavour or nutritional value. The Consumers' Association report on chickens issues two warnings to shoppers: *Do not buy frozen chickens on which there is a layer of ice.* This means that refrigeration has been faulty. Also, the frozen chickens should be uniformly light in colour. *Do not buy if there are dark spots on the skin.*

Of course, having got used to these cheap frozen chickens, my question is whether the supply will continue. The Ministry of Agriculture told me last week that only a couple of hundred tons were left in Government warehouses, and that surpluses from the poultry farms are not expected again until July.

But no one will actually tell me whether the Government will maintain the cheap IL7.50 retail price much longer, and there are hints it will not. That price, says the Agriculture Ministry, contains a subsidy of about IL4 per kilo (which means that the IL10.50 price is also a subsidized price, by IL1 a kilo). Although no one is "talking turkey," I get the distinct impression that once the public "gets used" to the slightly larger chickens, we will no longer get them so cheaply.

Personally, if the Government does jack up all frozen chicken prices to an even IL10.50, or even to the so-called "realistic" price of IL11.50 a kilo, I will most likely go back to buying my chickens fresh in the Carmel Market. I am not so terrified of a few germs or feathers. (After all, we don't eat the chickens raw.) And I imagine quite a number of consumers would agree with me. Government, take note.

Martha Meisels

CULINARY NOTES

Haim Shapiro

Irish Pita

THE BRITISH ISLES have long held a perhaps undeserved reputation for the world's worst food.

A traveller far more experienced than myself assures me that this calumny is quite untrue. The Albanians, he says, and certain tribes in New Guinea, have worse food.

The standard English retort is that their food consists of the finest products unadorned. This seems more of an ideal than a reality, but none the less one wishing to eat well in England is best off sticking to plain fare. In fact, it was only on a recent visit to the United Kingdom that I realized how often one could get simple, tasty and relatively inexpensive food in pubs.

However, good simple food is a far cry from dishes that stir the imagination. Almost anyone can grill a steak or chop, if they can afford it. Even in England, where prices are still below those here, inflation has almost replaced the weather as the prime topic of conversation.

It was perhaps not by chance that on the same visit the one dish that struck my fancy as suitable for Israeli kitchens had its origin in traditionally poor Ireland. I was both gratified and intrigued when Oonagh Segrave-Daly, whose husband Bernard is transplanted from the Emerald Isle to the wilds of East Anglia, prepared a loaf of Irish soda bread.

UNFORTUNATELY, the type of coarse whole-wheat flour used by the Segrave-Daly family is unavailable in this country. In fact, they cannot even buy it in England and must send to Ireland for it.

None the less, the Israeli cook could get quite a nice loaf by mixing the wholewheat flour available in local health-food shops with a little wheatgerm. For a small loaf, mix two cups of flour with half a cup of wheatgerm, adding half a teaspoon of cream of tartar and a quarter of a teaspoon of salt.

To the dry ingredients, stir in enough sour milk to form a rather heavy sticky dough (about half a cup or a little more should do the trick). If there is no sour milk, it can be made by adding a few drops of lemon juice to milk and letting it stand in a warm place for a quarter of an hour. On the other hand, there is no reason why perfectly good soda bread could not be made with leben.

While the oven is heating to a medium high temperature, form a round loaf, somewhat like a very thick pita, on a floured baking pan. With a knife make two incisions halfway through the loaf, dividing it into four.

Bake the soda bread for about twenty minutes. It is done when a light tap on the crust produces a hollow sound. After the baked loaf is removed from the oven, leave it upside down to dry for 10 to 15 minutes. Eat the bread soon afterwards.

IT OCCURS TO ME

Hadassah Bat Haim

Sizing 'em up

TO CONSERVATIVES like me any kind of sudden change is unwelcome. We know that prices will go up and that waistlines will expand, but such alterations can be accepted with resignation if not with joy because their approach is slow. They can be seen creeping up and there is time to adjust mentally to their inevitability.

To spring unexpected restrictions on people who are inclined to think slowly is unfair, possibly even undemocratic. So far as I know, there has been no public or parliamentary debate about the size of envelopes. No indignant letters have appeared in the newspapers, with notes that copies have been sent to the appropriate ministry but no reply has been received. There has been nothing leading to the edict. A stark prohibition, without warning, has been imposed on us and we have to cope with it as well as we can.

NATURALLY I WOULD never question the Government's right to tell me what is good for me but I wish they would, when making announcements of this kind, take into consideration citizens who can never find a ruler or a tape measure when they need one. Measured against the tiles there doesn't seem to be a single envelope in the house which complies with the new regulations. It's difficult to be sure, especially as I am not certain if the tiles are 20 or 25 cm. I remember having an argument with the builder at the time he laid them, but I don't remember who won it.

Some of my envelopes are very fancy and come from gift boxes of stationery. There are circular ones and heart-shaped ones and a few with frills, but none look standard. To determine if the length is 1.4 times the width baffles me completely. I first try by folding the envelopes and then measuring with a bit of string, but the results come out different each time — only the headache is the same. I'll just have to enclose my mail in anything that's around and wait for the rejects.

Yom Kippur chronicle

MANY BOOKS hastily published in the aftermath of the Yom Kippur War suffered from inaccuracy of detail and premature, therefore speculative, conclusions. Chaim Herzog's new book (from which extracts were published here on January 31, February 2, 7, 14, 21 and 28) offers a more balanced, realistic, richly detailed account of the war, carefully researched and produced after passage of sufficient time to give him clear perspective. Unlike other authors, who stretch their material, Herzog leaves the definite impression that he knows more than he is permitted to write.

Many earlier analyses of the Yom Kippur War were written under the shock of the surprise of the first few days of the war. These unconsciously emphasized the war's initial phases and exaggerated Arab *military* successes, while neglecting subsequent phases of the war and Israel's ultimate victory, secured in the face of incredible odds. Herzog rightly contends that this distorted approach has unwittingly underlined the Arab version of the war, and he sets for himself the task of correcting the imbalance. Admittedly, he writes from an Israel viewpoint, rather than as a disinterested bystander, and he spares no criticism of the weaknesses and failures of the Israel military establishment but simultaneously praises its achievements and successes.

West of Suez: two burnt-out Egyptian tanks in the area of the "Chinese Farm." (Gutman)

MILHEMET YOM-HADIN מלחמת יום־הדין (The Atonement War) by Chaim Herzog. Jerusalem, Edanim Publishers, Yediot Aharnot Edition. 272 pp. with 14 maps.

Michael Handel

THE BOOK is divided into three sections: the political and military background of the war; the war itself (divided into Syrian and Egyptian fronts, each examined separately); and the final chapter, discussing the conclusions and lessons drawn from the war.

Part One is a revealing demonstration of how we overlearned the lessons derived from the Six Day War and the War of Attrition. Paradoxically, "there is no failure like success." The dynamic movement characteristic of the Six Day War led to an overemphasis on the role of large, autonomously operating armoured formations and overreliance on the Air Force for close air-to-ground support. This trend in military thinking was encouraged by successful substition of planes as "flying artillery" for ground artillery during the War of Attrition. Other branches of the Israel Defence Forces, such as infantry and artillery, were neglected as a consequence of increased attention to the air and tank corps, an oversight which proved costly in the Yom Kippur War. We were prepared to fight the Six Day War all over again, but changed geographic and political conditions, and innovations in weapon technology created a different military environment.

Herzog gives an excellent summary of the development of Israel strategic thought up until the war itself. Among other topics, he presents the debate which divided top Israeli military leaders concerning the Bar-Lev line, and shows how the line itself gradually evolved from an early-warning system into a stationary defence line. Because this transformation went nearly unrecognized, inconsistencies appeared in the entire Israel military doctrine.

HERZOG IS perhaps the first to criticize what is by now generally recognized as the premature release of too many highly qualified senior officers in the years just preceding the war. This tendency was aggravated by overly frequent rotation of senior officers in top military positions, thereby undermining normal continuity and relying on inexperienced officers to fill crucial posts, while much other talent went unused.

Herzog focuses his political attention on what he sees as the overconfidence of the populace, structural weaknesses in the Israel decision- and policy-making system, and the lack of flexibility and initiative of Golda Meir's Government in the international arena. Rather than engage in long-range planning, the Government followed a pattern of "extinguishing small fires," i.e., treating each problem independently as it arose rather than within the framework of a coordinated long-range policy.

Concerning the other side of the hill, Herzog discusses Egyptian lessons learned from the Six Day War and the War of Attrition, and the impetus to war given by the absence of what Egypt regarded as a satisfying political solution to the conflict. (He refrains from discussing Syrian developments, either for lack of information or because he assumes they paralleled those of Egypt.)

He emphasizes the central role of the Soviet Union in supporting the formal decision to go to war. In particular, the Soviet's supplying Egypt with surface-to-surface, medium-range SCUD missiles buttressed her capacity to deter Israel retaliatory air attacks against hinterland targets.

Concerning the success of the Arab surprise attack, Herzog's major criticism is of Israeli intelligence assessments. While the experts had correctly dismissed earlier Egyptian troop concentrations, they failed to connect troop concentrations and military preparations occurring simultaneously on both the Syrian and the Egyptian fronts on the eve of the war.

Other factors mentioned which he says contributed to the surprise included Israel's projection of its own military doctrine on the enemy, and the misguided notion that only a small number of troops on the borders could stall any attack.

I HAVE NOT tried here to repeat Herzog's thorough reporting of the war itself, which excels in its clarity and devotion to detail. In fact, the reader is advised to refer frequently to the maps provided in order to fully understand Herzog's battle descriptions. Those maps are unfortunately placed at the end of the book rather than facing the relevant texts.

Some interesting points emerge from Herzog's investigations. For instance Israel was surprised, under circumstances favouring the enemy, by a force equal to all Nato forces combined. Nevertheless, within three days Israel successfully checked and contained the Arab onslaught, both stabilizing the Egyptian front and moving to counterattack on the Syrian front. Nor were the Egyptian and Syrian armies to make any further advances after Tuesday, October 9 — the fourth day of the war.

Israeli success must be attributed to the rapid mobilization of the reserve units and to the heroism of the Israeli rank-and-file soldiers and lower-to-medium-echelon officers. For example, Israel units numbering less than 10 tanks often stopped the advance of massive Syrian tank formations. Rarely do tactical forces of such small size determine the strategic outcome of a war; in this case, however, tactics and strategy blended in an unusual way.

ANOTHER CONCLUSION emerging from Herzog's analysis of the two-front war is that we cannot analyze the Syrian front by the same criteria as the Egyptian front. The differences in terrain, in character and plan of the enemies' forces, and Israeli reactions to them require them to be militarily considered as two distinct wars. Small formations hastily assembled against the advancing Syrian armoured columns in the Golan Heights may have saved the war for Israel, whereas a similar reaction on the Suez front led to serious initial setbacks. The war on the northern front was conducted from the Israel side by a unified and determined command, whereas Israel's Southern Command was seriously divided and thus more hesitant and less effective in the conduct of operations.

In the final analysis, what emerges from Herzog's vivid reconstruction of events is the impression that, despite enormous efforts and preparation that go into a war, there are three "external" elements that always play a major role in its outcome: what Clausewitz refers to as "friction"; chance, and luck. One such puzzling incident was the sudden Syrian halt in the central Golan Heights when no Israelis were present to check their advance.

The greatest Israeli victory of the war was probably a *defensive* one — the gigantic tank battle of October 14, on the Suez front, in which Israelis knocked out more than 250 Egyptian tanks with the loss of only five Israel tanks.

THE MILITARY lessons of the war are many. Israelis overly relied upon armour without adequate support by infantry and artillery: Israel infantry having been relatively neglected for years, it was not fully utilized during the war. The major lesson here is that various branches of the land forces should be balanced and integrated into a large, mutually supportive combat team. Despite the advent of anti-tank missiles the tank has not disappeared, for missiles accounted for less than 25 per cent of the tanks knocked out in the war. Contrary to some premature conclusions, tanks still remain the dominant force of the battleground, provided they function as part of a carefully planned battle-team.

Air power will remain a decisive element in future wars, though the IDF cannot expect the Air Force to support it as efficiently as before, since developments in defence technology have apparently had a greater limiting impact on air power than on the tank. Therefore, the ground forces must become more self-reliant. Herzog would probably agree with former Air Force Commander Ezer Weizman that "the missile has temporarily bent the wings of the plane."

Israel strategic planning during the war suffered from insufficient attention to "the strategy of indirect approach," and from a lack of a serious effort to force enemy troops to spread out on a wider front.

Concerning enemy strategic planning, Herzog pays tribute to Egyptian and Syrian plans — which matched the capabilities of their soldiers; improved Egyptian defensive tactics after the Egyptians crossed the Suez Canal; and the great advances (with considerable Russian help) in their intelligence services. Nevertheless, he concludes that, despite the success of some highly schematic operations, the Egyptian command is still not ready to lead large formations in dynamic-mobile warfare demanding a high order of operational manoeuverability and continual improvisation.

THE BOOK is highlighted by some short, informative character sketches of Israeli military and political *dramatis personae* and their interactions, based on Herzog's personal acquaintance with them. Of his subjects, Moshe Dayan, Defence Minister during the Yom Kippur War, alone comes in for serious criticism. Though distinguished by great charismatic appeal as a leader, and keenly attuned to Middle Eastern politics, Dayan's views on all major decisions of the war — Herzog contends — proved unsound. His first mistake was to oppose the Chief of Staff's request for a general mobilization on the eve of the war. He subsequently objected to further advances into Syria after October 9 and to crossing the Canal into Egypt.

What Herzog omits from his account of the war concerns more the political sphere than the military one. Yet the political and the military cannot be separated, a fact upheld by his investigation of the war's political background. He could have said more about the war's political outcome and subsequent developments: he does not discuss growing Israel military and economic dependence on the U.S., and does not mention Arab use of the oil weapon. The discussion stops with the end of hostilities, omitting the cease-fire agreements and U.S. pressures on Israel to relieve the besieged Egyptian Third Army, and without explaining how and why the Arabs were able to translate their military defeat into political victory.

Of all the military chronicles of the Yom Kippur War published to date, this is clearly the finest. Both the layman and the professional military reader will find it worthwhile, thought-provoking reading, not only for its explicit content but also for what appears between the lines. An English translation is to be published in England in June by Weidenfeld and Nicholson.

Dr. Michael Handel, Lecturer in the Hebrew University's International Relations Department, is the author of "Israel's Political-Military Doctrine" (Harvard Centre for International Affairs, 1973).

One's world

Moshe Kohn

IN JEWISH TRADITION — in the liturgy, at any rate — a person is not said to have "died" but to have "gone to his/her world." What is "one's world" to which one goes when the body dies? It is the world of the things one did, said, taught, created in one's lifetime — things that nobody and nothing can ever take away from one.

Accordingly, the Jewish way of remembering the dead is not merely mourning their passing from our lives — though, of course, this is also part of it — but by dwelling on the legacy of deeds and intellectual and aesthetic creations that they left us.

In this spirit, the Yeshivat Hakotel, the first civilian Israeli institution to start operating in Jerusalem's Old City after the Six Day War and one of the *yeshivot hesder* whose students combine advanced *yeshiva* studies with military service, has devoted the latest issue of its student journal, "Kotlenu," to its five students who fell in the Yom Kippur War. The journal customarily carries articles on Talmudic subjects written by the yeshiva's students and teachers. This special 247-page issue contains a few such articles on the topics of war and mourning, but it is devoted mostly to the five men who fell, including more than 100 pages of their own writings — learned essays, diary entries, letters, prayers.

If you read Hebrew and are seeking answers — or rather ways of questioning — other than those offered by the mass communications media, send IL20 to Yeshivat Hakotel, P.O.B. 603, Jerusalem, and ask for this issue of "Kotlenu."

THE HAR ETZION Yeshiva in the Etzion Bloc has brought out "Shmona Nesichei Adam" (Eight Princes of Men) in memory of its eight fallen students. This is a 39-page booklet containing the eulogies delivered at a memorial meeting by the yeshiva's heads, Rabbis Yehuda Amital and Aharon Lichtenstein. But they are more than mere eulogies for the dead: they are learning material for the living. Available on request from Yeshivat Har Etzion, P.O.B. 7447, Jerusalem.

In a similar spirit, the Hebrew University has just issued a 256-page book on its 122 students and staff members who fell in the Yom Kippur War. Write to Hebrew University, Information and Public Relations Department, Givat Ram, Jerusalem.

The accompanying biographies of the 135 people memorialized make these four publications a poignant micro-history of the Jewish people in our time.

Stone Waterfall

Belisario Betancur

For Teddy Kollek, Mayor of Jerusalem

Everything was stone.

(Chagall gazed out of the sun,
out of the light on blazing air.)

On that day there was created, too —
before the Psalm, the Temple, and the Wall,
and before the evening fell —
the soul of stone.
Stones, as if they were
springs of hard, clear light,
poured from the ground;
climbed and descended stairs
toward sea, incense, and prayer.

Everything was stone and light.
(Heart, the stone heart bled;
the tree heart wept.)

Air, yielding to Byzantine skies,
flew toward sand in dream,
while the Brook Kidron
flowed stonily,
stone-drop by drop,
towards rampart and citadel
like a dry waterfall.

Light bit the lip of air
as one bites an apple out of love,
while Chagall splashed the heat-baked roads
with bubbling floods of color.

A grey bell wrings an echo.

I speak to you from the most
loving habitation of the heart,
Jerusalem, where rock sings;
Jerusalem, tree planted between hardness and
fruit,
waiting for the mouth to say
that peace,
that song,
will cause the light to tremble
in the branches...

You are planted in fructifying stone,
planted in the light
that Chagall has sprinkled in the corners.

(Every word goes forth, made tender,
Jerusalem — every word
that thousands of men have spoken with clenched
teeth,
and that girls on Mount Scopus,
as they bite into an orange, will repeat
so long as an Eilat wind blows.)

You will abide, Jerusalem,
echo of time.
You will abide, you will abide.

Belisario Betancur, noted Colombian politician, author and educator, and a member of the Jerusalem Committee, wrote this poem in Jerusalem on July 20, 1973. The translation from the Spanish is by Robert Friend.

BATSHEVA dance company

"In my opinion the Batsheva Dance Company is one of the most significant dance companies in the world."
— Clive Barnes, The New York Times, Nov. 1974

Premiere performances of works by choreographers — Norman Morris, Tally Beatty, Robert Cohen, Rina Glock
TEL AVIV, Nahmani, tomorrow, Sat., May 10, 8.30 p.m.
AYELET HASHAHAR (Concert Circuit), Mon., May 12, 9.00 p.m.
UPPER NAZARETH, Nurit (Concert Circuit), Tue., May 13, 8.30 p.m.
TICKETS: Tel Aviv — Kanaf and agencies, and at the box office on the evening of the performance.

REGISTRATION CONTINUES FOR 1975 SUBSCRIPTION SERIES
TEL AVIV: Bat-Sheva office, Tel. 33813 and at all ticket offices
JERUSALEM: Cahana HAIFA: Garber
BEERSHEBA: Hanaava and Beit Ha'am.

BAR-ILAN UNIVERSITY

REGISTRATION for graduate studies for the Master's Degree for the year 1975/76 WILL CLOSE on May 20, 1975 in the following subjects:

A. SCHOOL OF EDUCATION
B. SCHOOL OF SOCIAL WORK
C. Studies for a DIPLOMA in Translation and Interpretation (including simultaneous translation) in Hebrew, English, French.

Particulars on the various fields of specialization and requirements in each subject, as well as on registration procedure and general regulations may be obtained through The Master's Degree Committee, Bar-Ilan University, Ramat Gan.
Students may fulfil part of the requirements in Jewish Studies and foreign languages during the forthcoming summer term.

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APOLOGY

The printing of the "Tnuva" Recipe Booklet in English has not yet been completed.

We ask all those interested in Tnuva recipes to have patience with us a little longer — until the booklet is sent to them at home.

TNUVA

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WHAT REALLY HAPPENED
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Welcome arrivals

Meir Ronnen

"OLIM ONE" is the first of what is hoped will be an annual introduction of the best of immigrant painters and sculptors, to be presented at the Jerusalem Artists' House under the auspices of the Jerusalem Painters' and Sculptors' Association. This first show, underwritten by the Ministry of Absorption and organised by Michael Grobman, who also participates, is generally of high technical standard and introduces a number of talented, well-trained recent arrivals. The balance rather reflects that of immigration in general in previous years: there are 14 Russians, one Rumanian and three Americans, though one of the Russian Jews, Leonid Lamm, is still in detention there. This first show may be the last, however: the outlook for more immigrants, with or without talent, does not look very hopeful at the moment and this crop is anyway from more than one year.

The show is happily varied, comprising academic portraiture, neo-expressionism, Cobra abstraction, fantasy painting, concrete art, minimalist sculpture, illustration and some semi-conceptual elements.

The most impressive academic painting is a fine three-quarter-length portrait of a young girl by SHIMON ROSENSHTAIN, who studied at the Academy of Leningrad and arrived here last year. His work is more truly colourful than that of another skilled veteran of realism, BARUCH ZIELONY, who graduated from Moscow's Surikov Institute 15 years ago and came here in 1973. Zion Rachel (Gerstein), who also came here in 1973, shows a slick, romantic portrait of a girl. Realism is distorted into expressionism in the drawings of JOSEPH JACKERSON, another graduate of the Leningrad Academy who came here last year; his fantasies are mostly morbid. His large paintings (not displayed here) were recently at the Jerusalem Theatre.

Accomplished Illustration

Two accomplished illustrators make their debut: NAFTALI RAKUSIN with a series of formalised, beautifully composed period illustrations to a Mozartian theme, using a cross-hatch technique to achieve rich half-tones; and ARIE ZELDITZ, who shows more realistic illustration in the same period costume. Rakusin graduated from the Moscow Polygraphic Institute in 1971 and came here last year; Zelditz graduated from the equivalent school in Lvov less than two years ago. Prisoner LEONID LAMM (his crime: requesting an exit visa) has a definite surrealist-allegorical bent, while ABRAHAM MOSHNIAGER, who also left the Lvov Institute in 1973, shows some expressionist line-and-wash drawings and an excellent etching.

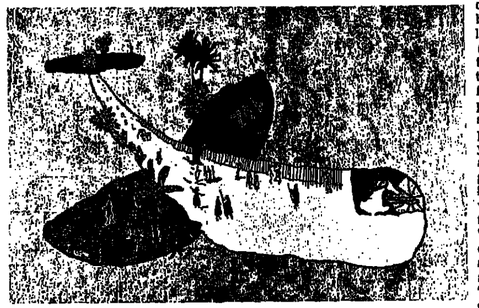
Two very talented and highly individual painters seen at the Artists' House some months ago are MICHAEL BURDZELAN (Moscow Polygraphic 1971) and SHMUEL AKKERMAN (graduated Art School of Uzhgorod, 1970). Burdzelan's hyper-realist still-life deliberately treads the tightrope between *kitsch* and true formal painting by rendering "sweet" subjects in one of the most sickening of all oil colours, crimson lake. The risk-taking is a superb performance, heightened by Burdzelan's fine sense of design and eye for abstract fun: the edges of two mattresses are enough to enable him to make (this time in pastel) a splendid and humourous composition. Akkerman's incredibly detailed semi-decorative fantasy paintings often look as though they have been lifted out of a child's kaleidescope and evidence an ever-developing sense of colour. These are two men to watch.

MICHAEL GROBMAN, the veteran Israeli of the group, came here from Moscow in 1971. His decorative, semi-naive canvases are not very successful but he has suddenly emerged as a maker of very effective objects, in this case three stelae, two of which are — carefully — overlaid with calligraphy, one black on white, the second black on black.

LEV SYRKIN, a graduate of Moscow's Stroganov Art School, shows some rather stiff mural and monumental projects from both here and the Soviet Union; while MARC BAYER is represented with a theatre decor. The only semi-primitive is YESHAYAHU UNTERSHATZ, who graduated from the Vilna Academy before coming here in 1970; his formalisations of ikon-like figures tend to the over-simple.

The Russian contribution closes with very entertaining and highly skilled doll-sculptures by IRINA RAICHWARGER, a recent graduate of the Moscow Polygraphic. Her buxom ladies are remarkably rhythmical and extremely well formed, despite being made of stuffed cheesecloth, though some descend to near caricature and titillation. But her satire of "The Three Graces" is absolutely delightful. The formal sculpture is American: JEANETTE STEINER (born in Paris) obtained an M.A. in the plastic arts at Hunter College and came here last year; FLORENCE KAUFMAN, a graduate of the University of Wisconsin, came here in 1973. Steiner's carved alabaster abstracts are well worked and generally satisfying in composition; Kaufman strikes a more contemporary note with an interesting arrangement of four ovoids bound together with polyethylene piping.

Irina Raichwarger: figurine.



Louis Rapoport: "Aeroplane" *(Jerusalem Artists' House).*

The lone Rumanian, JAN PETRI, displays an effective sculptural object that recalls both Gaudier and Brancusi without looking exactly like the work of either master; he also shows variations on a circle, one a pastel too close to Noland, the others of more conceptual and geometric bent. Perhaps the odd man out, stylistically, is LOUIS RAPOPORT, who is an Art History graduate from Berkeley who came here in 1973 and is now a sub-editor at The Jerusalem Post. His two large canvases owe an obvious debt to two different periods of Dubuffet, but the more figurative one shows real personal flair, better technique and a feeling for colour, as well as imagination: it is a travelogue in which the landscape is part of the aircraft.

* * *

ALSO at the Jerusalem Artists' House is a show of oils by Y. SALMAN, some low-keyed, carefully modelled grotesque figures in a rather too easy light-on-dark-ground technique; and some lazier works that look like formalised designs for tapestries. The grotesques have some of the power of Mexican mural paintings. (Closes May 15).

* * *

MASK is the title of a large theme show at the Debel Gallery (Ein Kerem), its biggest ever, comprising 74 items that range from African, Eskimo and Beduin folk sculpture, as well as primitive religious painting, to a casting by George Segal. There are very few actual masks, either real or contrived, the term being "stretched" here to cover portraiture, scenes in which people wear masks, photos of rocks that resemble faces, figures that are completely wrapped, theatre decor featuring masks of Nazi figures, ceramics and sculpture representing "idols" and even actual marionettes (from Paul Levy's puppet theatre). A number of prominent Israeli artists are represented. The exhibits are so disparate, the standards of achievement so varied (from excellent to near-rubbish) that the overall effect is that of a bazaar, rather than an exercise in seeing. This writer would have rejected two thirds of the exhibits, but the rest are well worth a visit. (Till May 14).

* * *

RUTH LEVIN is showing again in Jerusalem after an extended stay in France; three of her skilled oils and mixed media now on show (Arta Gallery, behind the Orgil Cinema) were awarded the "Prix Nationale" at the Sixth Biennale of Painting at Cagnes-sur-Mer last year. Her fleshy females have all but disappeared, to be replaced by abstract, low-keyed landscapes of little colour; the last of her brilliant flesh-colours is to be found in a painterly abstract oil suitably entitled "Turkish Bath." The more recent landscapes are almost anti-colour and employ either calligraphic underpainting or a pencil-over-canvas-and-collage technique that again demonstrates the incredibly pervasive influence of the late Arie Aroch. Some of the Jerusalem landscapes actually employ pieces of photogrammatic maps of the city.

* * *

ANGELA SELIKTAR is showing some naive drawings of cafe scenes, from here to Madrid, with ships' bars in between (at the Shatz Gallery, Jerusalem), but only a few of them combine her unsophisticated approach with organized design. She ought to work harder. HAVA INTRATOR-BARAK is exhibiting gouache landscapes (at the Engel Gallery, Jerusalem); Several rise above her formula and evidence a feel of colour relationships.

Florence Kaufman: sculpture.

Private Geometry

NOEMI SMILANSKY bases her latest etchings on the line, the circle and the square/rectangle. Not that it is unadorned abstraction: even in the severe "Private Geometry" series of black circles opposing embossed white areas, best where the contrast imparts a little depth, we find a decorative (indebted, throughout her work, to the Far East) running across the foot or the middle. Her unfailing colour sense also complements the composition, e.g. the simple, yet the most complex piece of three folding planes in a yellow rectangle, outside which an air of green foliage creates a garden effect. For when Smilansky introduces colour, she veers towards realism; and, as a fine addendum to the "Geometry," the white and red callipered "Pendulum.," being static, goes all out to measure space in time, not time in space. Take another series, "Peeping," of a circle within a square: we see in one, as through a window, a red sun; but in the other two, a planet containing subduedly ornate elements suggesting textile design. The aquatints to "Seven Stories by S. Yitzhar" (her husband) sum up the various currents. Two depict a luxuriant Orientaliam. Next, "The Escaper" deviates from her typical manner in a surrender to straight colour realism, axial and not linear; but she regains balanced control in the realist "Before Departure" and "Midnight Convoy," tempered in the second by the brown and white searchlight pencils probing the sky. The seventh print directs yellow lines along a corridor to a yellow room where a partial grey decorative is visible. Although entirely different from the three-planed item, it ties up with it at the point, essential in this show, where realism and abstraction unite. (Goldman's Gallery, Haifa).

E. HARRIS

Arye Rothman: Aquatint (Mabat, Tel Aviv).

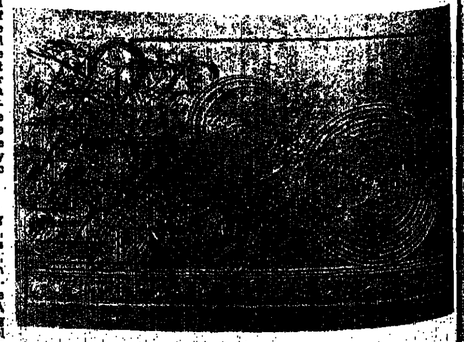
Thoughts after the War — in Aquatint

A variation of the graphic art tradition can be seen at the Mabat Gallery (31 Gordon, Tel Aviv) where ARYE ROTHMAN is showing a group of miniature etchings together with a recent portfolio titled "Thoughts After the War." The burin and etcher's needle hardly exist for Rothman. His entire output is dependent on a combination of dramatic chiaroscuro and modelled *sfumato*, achieved by a very careful and professional use of burnished and scraped aquatint forms.

Rothman's abstracted miniatures are full of dimension and proportioned monumentality but his recent war series, born of deep personal involvement, is far better, both technically and pictorially. Here, a mysterious apocalyptic thread weaves through the natural and human forms; forms not realistically described but only hinted at. Anatomical parts become stone edifices, ossified and petrified stele adorned with cryptic signs and symbols emulating wounds and lacerations. Enhanced by Rothman's deep photographic blacks, these confident shapes occupy regulated compositions and take on strong theatrical lighting.

A member of Kibbutz Ein Hamifratz, Rothman, at 54, has acquired a good following here and a reputation abroad. This is his only his second one-man show in Tel Aviv in the past 20 years.

GIL GOLDFINE



Noemi Smilansky: Embossed print from the series "Private Geometry" (Goldman's Gallery, Haifa).

DANCE / Joan Cass

Twyla Tharp

NEW YORK is a giant dance supermarket. In one not unusual week, the Jose Limon Company presented a series of concerts; the New York City Ballet returned from an out-of-town engagement to rehearse for a Ravel festival; Marcel Marceau appeared in several evenings of mime; students at New York University gave their spring recital; and in at least eight different art centres, soloists and groups offered programmes of original compositions.

Because of severe limitations on my time during a brief April stay in the city, I could take only one performance. I chose Twyla Tharp's Company, since I had never seen this choreographer's work, and the critics have been mentioning her as a major figure and a good representative of what is happening in the current dance scene.

Along with hundreds of young men and women, I went into Town Hall on April 9 for a 5.45 curtain, glad that it was at this early hour. The auditorium is located a block from Times Square, where the hours of darkness tremble with throngs of unsavoury characters threatening life and property. Together with the programme, a printed announcement was distributed, announcing that this was to be the last event of a dance and lecture series unless huge sums of money were raised immediately to defray expenses.

These two themes of insecure streets and financial uncertainty were constantly before me during my visit to America. Even during bright mornings, many shop and studio doors were double-locked, and the would-be caller had to identify himself verbally and also through a peephole before being admitted. As for money, the burden of innumerable advertisements in newspapers, magazines and on TV was: "Save money. Buy our product."

However, no matter what part economic crisis or social unrest may have played in the thinking of the people present, Twyla Tharp's concert was totally devoid of any reflection of problems. The programme listed three numbers: "Sue's Leg," "Work in Progress," and "Bach." Miss Tharp, a pleasant-faced, boyish-looking woman with short, blunt-cut hair, came out to tell the audience the performers' names, and a little about each piece, as well as about several additional selections to be included.

HER ARCH delivery projected a nonchalance that bordered on the cute. "I think this is a perfect fugue. They tell me it isn't a fugue at all but a canon. Anyway..."

Some of the movement was also accompanied by conversation: "I think seeing is not believing... I think believing is not seeing... Three is definitely a crowd." And so on. Most of the accompaniment consisted of jazz bits by Scott Joplin, Bix Beiderbecke, Jelly Roll Morton, with variations on such themes of the '20s as "Tea for Two," "I Can't Give You Anything But Love, Baby." Bach was heard in a Swingles arrangement.

THE MOVEMENTS: snatches of tap dance, the Charleston, leg lifts, prosaic arm gestures, pratt falls; jogging around. The performing style: phrases broken off in the middle; each of the group occupying his own time and space; bodies relaxed — even slack; deadpan faces with occasional winks or shrugs. The expressive content: "We dance because this is what we do. Don't waste time looking for connections or meanings. Notice how campy and quaint all these old-time steps are. We don't take any of it seriously, of course."

Excerpts from a BBC television special on the company were also shown in a very big, blown-up film projection. Split-screen techniques and montages, such as one showing puppet-like dancers gyrating against a giant trumpet player's face (nothing but his right nostril, really), heightened an effect of coy non-involvement. Throughout, the movements were inventive and ever-changing and pleasant to watch. After a while, the whole became monotonous for me, because clearly there was no chance of any change in mood or statement.

A woman near me helped a young man get a scarce ticket, smugly explaining, "If you have the good taste to come here, you deserve a seat." I couldn't help but think about changing fashions in cultural snobbism. Forty years ago, anyone with pretensions to good taste would have been openly contemptuous of pop tap-dancing and Jelly Roll Morton. It also amused me when the viewers' applause broke into dance sequences because they happened to contain a familiar soft-shoe routine or catchy rhythmic tapping.

Miss Tharp was obviously being very tongue-in-cheek, and it seemed a bit unfair that she should have it both ways — getting appreciation for the entertaining original as well as the approval that an audience bestows when they know an artist is poking fun.

IN ALL, I found that Twyla Tharp's approach continued along the path cut by Merce Cunningham in the 1950s. Dance is to be about nothing but dance; and the only two attitudes allowable to choreographer and performer are deep concentration on the activity they are engaged in or good-natured mockery. The differences lie in Tharp's concern with jazz, the close relationship he establishes between movement and musical accompaniment, and the almost natural body stance she encourages.

She does share Cunningham's preoccupation with structure, exploring countless possibilities for dividing themes and movements and areas mathematically among the performers. I know about this only from interviews with the artists. The structures and forms are entirely too complex to be grasped by the viewer during performance.

Tharp is especially "in," since she was invited to stage a work for the Joffrey Ballet in 1973. If her work is representative of what is going on in dance, then the experimental phase is still with us — even if it is becoming repetitious. Experiments are always of more importance to the artists themselves than to their audiences, but at least they denote activity. In dance, where there is enough activity, there is always promise of a break-through.

MUSIC / Yohanan Boehm

Exchange value

THE FACT THAT nobody is a prophet in his own home may partly explain but not wholly account for the migratory tendencies of musicians from times immemorial. The attraction of foreign cultures also plays a part. Moreover, this curiosity about other people's cultures works both ways, for the host communities as well as for the performers.

In the long run, such visits by individuals or ensembles provide the basis for "cultural exchange," by presenting unfamiliar works or shedding new light on neglected aspects of music. In Israel, both artists and audiences have benefitted tremendously from these contacts, and we owe our rapid development in many musical areas to the living example provided by foreign visitors.

Eager to learn, our own musicians were often very quick to analyse and evaluate new experiences and improve their own performance accordingly. The excellent standard of our two string quartets has undoubtedly been inspired by the model set by the Budapest string Quartet, which came here in 1959 and again for the first Israel Festival in 1961, and was followed by the Amadeus (1962), the Juilliard (1964), and several others.

The appearance of "I Musici" at the Israel Festival 1962 immediately resulted in new standards for chamber ensembles and orchestras; the many choirs, particularly those from Switzerland and France, performing at the "Zimriah" International Choir Meeting since 1952, have contributed much to the improved quality of our few vocal groups.

The triennial Harp Competition (since 1959) created so much interest among music students that today the harp is taught at both the Jerusalem and Tel Aviv academies. The Competition has also inspired the creation of numerous new works for this instrument by Israeli composers.

Similarly, the "Luca Marenzio" vocal sextet (Festival 1964, 1967, and 1971) opened up to us the glorious world of Madrigals, while the late Noah Greenberg and his "Pro Musica" ensemble gave us the first glimpse into Renaissance and early Baroque music, performed on instruments copied from old originals (1963). However, since our own "Capella Israeliensis Pro Musica Antiqua," directed by Yaacov Snir, failed for lack of financial support, we still have to rely on visitors such as Hannes Reimann's "Laudinella" Ensemble or the Rene Clemencic Consort for offerings of early music. Only recorders have their regular place in our concert programmes, with Shlomo Tidhar and Ephraim Marcus pioneering in this field.

Carlos Plantini, diplomat-musician.

THE ATTRACTION of foreign cultures and artists spills over into the political arena. Mutual understanding is often attained through the visits of individual artists and performing groups, and the title of "Cultural Ambassador" is often given to those who try in this manner to span political distances. Our own Philharmonic has earned this tribute more than once, and of course there is our recent guest, Henryk Szeryng, who came here billed as a "Mexican Cultural Ambassador At Large."

One of Szeryng's students, recently here to conduct with the Jerusalem Symphony Orchestra, has combined both artistic activities and diplomatic status. Carlos Plantini, a native of Santo Domingo, the Dominican Republic, owes his name to an Italian grandfather and his initial musical knowledge to studies with two Jewish refugees.

(He is most proud of the fact that his country was the first to open its borders to Jewish refugees during the persecutions of the Hitler regime). After fifteen years with the New York Philharmonic — his first visit to Israel was with this orchestra, under Leonard Bernstein — he took up conducting one summer and, as he says, "was bitten by the bug." He went to Vienna to study with Hans Swarowsky (teacher of Zubin Metha, Claudio Abbado and our Dahlia Atlas) and stayed for two-and-a-half years.

Maestro Plantini was called on to become Cultural Affairs officer of the Dominican delegation at the U.N., but somehow ended up on the Political Committee of the U.N. (where he tried to champion Israel's cause). In 1973 he became Artistic Director of the National Theatre at Santo Domingo, started the Santo Domingo Philharmonic and is presently involved in an active effort to raise musical standards in his country by reorganizing the Conservatoire, attracting good musicians and teachers to his city, and soliciting support for the expansion of musical activities in the Dominican Republic. To accomplish all this, while at the same time guest conducting in the U.S., requires a great deal of energy and drive, but Carlos Plantini apparently has all that.

A YOUTH ORCHESTRA from Germany also visited Israel recently as cultural ambassadors. Last month, over a hundred young musicians from the Duesseldorf municipal music school gave concerts in the three large cities and a kibbutz, demonstrating the serious music education offered by municipal schools in Germany. On the human side, visits to private homes (of members of the Jerusalem Municipal Youth Orchestra and the Rubin Academy), tours of the country, and, most particularly, personal contact between the young musicians, led to a deepening of understanding between the youth of two diverse cultures. Another German Youth Orchestra from Mainz is expected to visit Israel next month sponsored by the Israel Youth Hostel Association to give concerts at kibbutzim, in Tel Aviv and, finally, in Jerusalem.

Last week, we enjoyed the Royal Cantors of St. Pancras, a hundred male singers from Heerlen, The Netherlands, who visited the Holy Land on a pilgrimage. The high quality of their performances added our respect for the excellent vocal culture practised in Holland to our already evident love of the Dutch.

TELEVISION / Philip Gillon

Local teams

AS A RESULT of the Hapoel Games, we have certainly had an elegant sufficiency of sport this week. Not even the most devoted sportsman can complain that there was not enough; the impressive opening ceremony, the marvellous gymnastics, the basketball, athletics, swimming — it has been a good week indeed.

A few churlish words of criticism are however necessary. In filming athletics, there is little point in taking shots from in front of the runners as they sweep down towards the finish line — it is quite impossible to tell from these shots who is leading. The film must obviously be taken from the side, as close as possible to the finish. And I was very disappointed in Agnes Keleti's comments on the gymnastics — she should have been compelled, gently, to explain why some gymnasts were better than others, what the competitors were doing right and what wrong, instead of her merely saying, "Charming" or "Not bad."

THE MOKED discussion about sport, to which I had looked forward with rare pleasure, proved to be a sore disappointment. Why Yaron London was chosen as questionmaster, in the light of his own admission that he knew very little about the subject is hard to understand. And the members of the panel, academic experts and sporting administrators, were not very clear about why they thought it so important in human life.

London began the programme by sending out a roving camera to ask people at random how they defined sport: as was inevitable, few of them did so successfully. What was surprising was that the experts were almost as vague. It is obvious that physical exercise is important for reasons of health, and that it is undesirable that so many Israelis should be in such poor condition, and so likely to die prematurely from neglecting their physique, but this functional interpretation neglects the dramatic hold that sport has on the imagination of mankind. And it opened the way for London's cliché — why should there be so much spectator sport, why shouldn't the emphasis be on participation?

Of course, it goes without saying that everyone should participate in healthy sporting activity, to refresh both body and spirit, and as a disciplined outlet for emotions and drives. But there is no clash between participant and spectator sports — the one feeds the other. London's argument against spectator sports was like saying there should be no concerts, no audiences at the theatre, no exhibitions of art or sculpture, that everyone should play, act, paint or carve, should never sit in a seat and watch. The discussion completely ignored the appeal of sport to man's craving for beauty, aesthetics, some quality of life and excellence beyond the humdrum.

Soccer has been correctly described as the poor man's ballet. Somebody on the panel noted, with apparent surprise, that it is the youngsters from the slums who identify most with the heroes of the playing-fields: of course they do, because such identification enriches their drab

Manger's "Three Angels" to be screened on Thursday, eve of Shavuot at 9.30.

lives. The decision of the Football Association to ban crowds from the next two weeks' games is a horrifying one, and they are only getting away with it because the people most concerned are unable to speak up for themselves effectively. Certainly there should be discipline among players and spectators — the problem is dominating the thoughts of sporting administrators everywhere in the world, including countries with long traditions like England — but the ban is a gross admission of failure, it makes the many innocent suffer for the few guilty. Tearing up a problem does not solve it.

London's inability to understand the heart of the matter became manifest when he asked, with a rather self-satisfied smile to indicate how clever he thought he was being, why it was thought to be important that Israel should produce a winning team or a successful athlete. This was rather like somebody asking at the Book Fair whether there was any point in going on publishing books, and whether England should be proud of having produced Shakespeare. (I think it was England who did so, but I have heard reports that it was Germany or Communist Russia.)

He also questioned the value of introducing modern training methods, or having professionalism, or having foreigners play in local teams. Here he was taken up at last by one of the experts, who asked him whether he thought it advisable to bring foreign conductors or maestros to perform with the Orchestra. As for professionalism, why good sportsmen who are poor should not be paid for their performance has always been beyond my comprehension; the amateur spirit is a product of British snobbery, and should have no place in socialist Israel.

The problem of correctly evaluating the mighty power of sport in modern culture is that its chief supporters are the least articulate, if not the least vocal. I am afraid the debate did little to fill the gap.

TALKING of orchestras, I am struck by how seldom we get any classical music — on Wednesday night we had a rare item. Since so much programming is devoted to uplift, surely we could have a classical concert by the I.P.O. at least once a month? Jordan provides classical music once a week.

On a lighter level, last Friday night's comedy reminds me of an old beef — the lack of laughter provided for us. There are any number of good half-hour comedy series, in England and the U.S., of which we get only one, "Nanny and the Professor." If the problem is that the comedies are only half-hours in length, and that the eight o'clock time slot is needed for youth and religion and Simantov most nights, we could have two comedies at nine o'clock instead of one thriller.

A VERY KINDLY arrangement I saw in England was the provision of sub-titles for the deaf, enabling them to read what they could not hear. Perhaps something of the kind could be introduced here for our hard-of-hearing?

RADIO / Helga Dudman

Some tall tales

LIES AND LUNACY were among the categories encountered during last week's broadcasts. The nature of lying, with special attention to the function of exaggeration, was discussed on the Army Channel's "Myth and Reality" series, given over last Saturday afternoon to the tall tales of Baron Muenchhausen. (And he was really only a *Freiherr*, as Professor David Flusser pointed out.) So many professors were circling around the fabricating Freiherr — he was a sort of Walter Mitty of the Russian-Turkish wars of the 18th Century — that I'm not sure the programme would have held the restless, except for the implications which it had during that particular week.

This was a repeat broadcast, slotted into the Saturday afternoon period during which we usually have a maddening duplication of songs and football scores on both the Army and Second Channels; so I felt a certain gratitude for the absence of the football scores on two channels, for which credit goes to the Hapoel Games. But it was the events in South Africa, and David Protter's lunatic dreams of glory, which put this programme in its weirdly appropriate light — undreamed-of during its first broadcast.

There is a crucial difference between the liar in folklore and the liar in real life, as Professor Dov Noy (Folklore and Literature, Hebrew University) pointed out: the latter wants to hurt others. But in Literature, as Dr. Stefan Moses of the Department of Comparative Literature, Hebrew University pointed out (you see what I mean), the "exaggerator" functions as a symbol of the hero in a hostile world who escapes danger through his own brilliant ingenuity. Baron Muenchhausen (1720-1797), pathological liar and would-be hero, was a historical figure — melancholy by nature — who became the literary invention of one Rudolf Erich Raspe (1737-1794), a professor who turned to fraud.

All together, they provide the opportunity to point out that the name of the German Consul in Jerusalem during the early eighteen-eighties was — Baron von Muenchhausen.

PULLING A RABBIT out of a hat is the fondest hope of many these days, from politicians to economists. The professional magician who appeared on the "Weekly Column" (First Channel, Friday evening) made it clear that all you have to do is go to a special store and buy the special equipment — a hat with a false bottom and air-holes for the rabbit. Akiva Ullstein, the magician who knew his life's calling from the age of six or so, has an attractive personality and it was interesting to hear his description — with the awe of a technician — of the Indian Rope Trick which won first prize at the last International Magicians' Convention. (The boy disappears — but it is all a trick, as we would do well to remember.)

First prize, I am happy to say in these troubled times, was won by an American magician with a pair of overshoes "called Joe," whose talents none of the magicians could figure out.

The background music ("The Sorcerer's Apprentice," naturally) seemed to me too loud; but items on magicians are always welcome.

THE SOUTH AFRICAN Minister of Police, who said (on one of the evening newsreels) that it seemed hardly necessary to give David Protter "a lot of silly psychological tests," is not — for many reasons — likely to be an avid fan of the Psychology series now running on "Radiodea" (First Channel, afternoons). On the programme I heard, a Bar Ilan professor ran through textbook elements on conditioned reflexes and conflicting reactions to stimuli. There was background on how to give cats nervous breakdowns in the laboratory, with a rather wistful comment that "it is not ethical to make such experiments on human beings," although Albert — an infant in classical psychology who was conditioned to cry at the sight of white, although his initial meeting with a white mouse was entirely friendly — turned up frequently.

If we leave out South African police ministers; plus all those who have heard psychologists give totally conflicting evidence in court trials just once too often; plus those who feel that psychologists' jargon has no reason to sound as immutable as though it were chipped on stone tablets; plus those who feel that nothing more is to be gained by giving even a single cat a nervous breakdown for the benefit of a single undergraduate; plus those whose interest in the subject might have led them to read the introductory textbook — who else is left?

Of more valid psychological interest, I thought, was the "Radiodea" discussion, on the attitudes of the Great Powers toward Zionism, which dealt with Great Britain's "reassessment" of her policy after World War I, and the reasons for the Balfour Declaration. Interestingly enough, Dr. Anita Shapira chose to emphasize precisely the "irrational" forces, and the impact of human personalities who determined the history of 60 years ago. A classical psychologist faced with Arthur James Balfour would have had rough sledding.

The end of the Vietnam War was duly reported, and the striking failure of America's good intentions duly analyzed. (With these came the juxtaposition of the sounds of the end of World War II, thirty years later.) One of the most impressive observations came from an Israeli recently returned from Saigon, who spoke on the First Channel's Saturday newsreel. The lesson, he thought, lay not so much in the frailty of Great Power guarantees as in the danger inherent in the "process of getting used to, of taking for granted, foreign aid." Not that foreign support, military and economic, was not necessary, he said. "But we must defend our own values, and we must solve our internal problems"; and among the South Vietnam parallels, he singled out the poverty gap.

WE CONTINUE to drone on about the "information gap," as though the Biafrans had not had fine expensive Public Relations consultants. (Remember?) Radio news-editors seem much taken with this, perhaps because they are "experts" in winning the minds and hearts of the public. Friday afternoon's news broadcasts twice featured an item about Aharon Yariv complaining about our poor information performance at 4 p.m. and at 5 p.m. This very same report had appeared the previous Tuesday in *The Jerusalem Post*, and was based on a JTA story from San Francisco quoting something called "The Jewish Bulletin." Oh well, experts will be experts.

CALEB'S COLUMN / N. David Gross

Oy! Jerusalem!

JERUSALEM,

— where 70,000 people pay for admission to a book fair and a touring circus doesn't find it pays to pitch its tent;

— where prices are higher and wages lower;

— which Cabinet Ministers grace with their presence a couple of days in the week in between their cavortings from Majdal Shams to Ophira;

— where it takes a week to repair a washing machine because the local agency of the Tel Aviv manufacturer doesn't have ballbearings in stock;

— which has a luxurious theatre and no theatrical troupe;

— where the home ground of a Jewish nationalist football team is Christian premises;

— where Judaism is the dominant religion and there are world-famous mosques and churches and yet not a single fine synagogue;

— where a wall unites the nation and divides the sexes;

— where "the striking want of beauty, grandeur and harmony with their environment exhibited by most of the new buildings" was noted by the Encyclopaedia Britannica in 1911;

— which is six thousand years old and today celebrates its eighth birthday.

EVERY TIME something goes wrong, we devise new rules to stop it happening again, when all that is needed is observance of the existing rules. I cannot believe that foreign service regulations allow for the employment of a David Protter. I do believe that in Johannesburg (or Pretoria or Jerusalem) the rules were set aside. What happened was that someone said *ma ze hashuv* — what does it matter — and this someone's superior perhaps asked just once and didn't bother to check again.

If only we had an influx of 200,000 *yekkes*. Not necessarily jacketed, solemn Jews originating in Germany, but the type of person who carries out the tasks entrusted to him methodically and with probity and makes sure that his own instructions are duly expedited. Our sabra prides himself on his capacity to improvise, and the Army built up its still-deserved reputation on its dash, and the ability of its officers — and even other ranks — to adapt rapidly to changing circumstances. But these qualities are virtues of necessity, called into play when the unexpected arises — they are substitutes for weapons and numbers. They cannot replace retraining in strategy and tactics, weapons drill and obedience to regulations. And in civilian life, improvisation is needed when the plumber leaves the proper tools at home or the factory storekeeper neglects to keep up his stocks.

An infusion of *yekkiism*, attention to detail and wakefulness while on the job, is needed to lift us out of our peculiar blending of hubris with things-can't-be-worse-so-they-must-get-better-without-our-doing-anything-about-it.

Not that the rules — in army, factory or civil service — must be so iron-clad that they rust and become stultified. Alert, innovative brains must be constantly at work to keep the rules appropriate to the changing times. We need both spice and pabulum.

BIBLICAL BYWAYS

L. I. Rabinowitz

Nissui Rosh

THE DEMISE of the popular satirical television programme *Nikkui Rosh* ("Cleaning the Head") prompted a feature article in the weekend magazine of "Ha'aretz" on February 21, on the subject of humour, or rather the lack of it, in the Bible. Dogmatically, the author laid it down that, "at the beginning of our history we completely lacked a sense of humour... the Joseph of the Pentateuch and the Mordecai of the Hagiographa were serious individuals, as indeed all careerists are. Specific Jewish humour was not born in the Promised Land but had its birth in the ghetto."

One does not always look for historical accuracy in a newspaper article, and the writer appears completely and blandly to have overlooked the fact that of the two biblical worthies he singles out for mention as what we might call "sabras" lacking humour, Joseph was, from the age of 17 until his death at 110 a *galut* Jew — indeed, the first of all diaspora Jews, while Mordecai was such during the whole of his life.

While it is true that humour is far from evident in the Bible, it happens that of the few examples that there are, even though it is, literally, "gallows humour," it is just Joseph who is the perpetrator of it. But it is the humour not of *Nikkui Rosh* but of *Nissui Rosh*.

THE PORTION of this week, the first of the Book of Numbers, opens with the command given by God to Moses, *Naso et rosh*, which means literally "lift up the head" but which in the context simply means "count the heads," "Take a census" of the able-bodied men of military age. The phrase, however, has at least two other meanings: one emphasizes the *raising* of the head, and therefore refers to an elevation in dignity or importance; but it also means, not to have one's head lifted *up*, but to have one's head lifted *off*, i.e., decapitation.

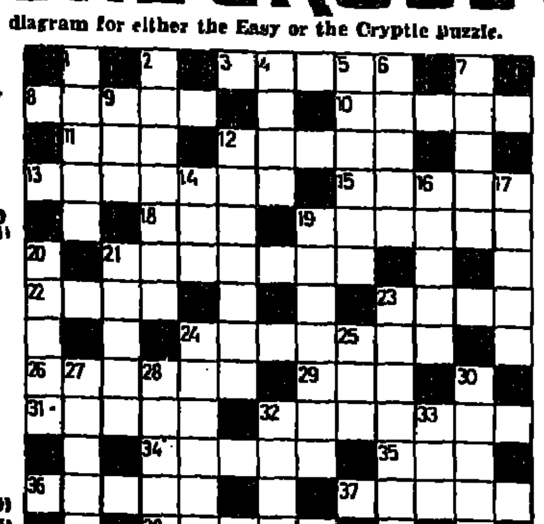
It is this *double entendre*, which Joseph uses with such devastating effect that one has real pity for its unfortunate victim. Both the butler and the baker, who are fellow inmates of the prison with him, have similar dreams, which Joseph undertakes to interpret. He interprets that of the butler first with the words, "In three days' time Pharaoh will lift up thy head — and reinstate you in your office."

One can imagine the hopes raised in the breast of the baker at this favourable interpretation. Nor are they belied when Joseph uses the identical words "In three days' time Pharaoh will lift up thy head — *from off thee*." (Gen. 40).

Could *Nikkui Rosh* have improved upon that macabre humour of *Nissui Rosh*?

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

3 Condiment container (5)
8 Sketched (5)
10 Finger (6)
11 Female sheep (3)
12 Pigtail (5)
13 Furniture item (7)
15 Yarns (5)
18 Chop off (3)
19 Trustworthy (6)
21 Even (7)
22 Cowl (4)
23 Hypocrisy (4)
24 Injurious (7)
26 Speaker (6)
29 Organ of hearing (3)
31 Roofing slabs (5)
32 Skilled worker (7)
34 Halts (5)
35 Wood (3)
36 Flatfish (5)
37 Tricked (5)
38 Half-melted snow (5)

DOWN

1 Basic foodstuff (5)
2 Bulged (7)
4 Depend (4)
5 Newspaperman (6)
6 Giant (5)
7 Ceremonies (5)
9 Piercing tool (3)
12 Well-liked (7)
14 Morass (3)
16 Licit (5)
17 Condition (6)
19 Knocks very loudly (7)
20 Fire (5)
21 Regal (5)
23 Odd (7)
24 Lodging-house (6)
25 Corpulent (3)
27 Dangerous (5)
28 Experiments (5)
30 Counterfeits (5)
32 Copies (4)
33 Plant juice (3)

CRYPTIC PUZZLE

ACROSS

3 Cries heard on the old-time records? (5)
8 French artist to some degree Anglo-Saxon (5)
10 Allude to one's right to be free, possibly (6)
11 Exclude as a counter-measure (3)
12 How repetition brings a reward (5)
13 Consummate skill in teaching? (7)
15 Poisonous mixture of crar and duck! (5)
18 He sounds a biter (3)
19 He goes ahead (with Al in the middle of the road) (6)
21 When Rosie is upset by us, it's no joke (7)
22 Punished with a maiden? (4)
23 It's eaten in a trice (4)
24 Managed to continue in the city (7)
26 Become aware of the alarm? (6)
29 No particular part of Germany (3)
31 Playful characters? (5)
32 No motiveless crime (7)
34 Seat of weak and water-government, once (5)
35 A shot at the solo boss part (3)
36 Decoration for a bird, maybe (5)
37 Less than somewhat tickled with the accommodation (5)
38 Horse refusal, we hear (5)

DOWN

1 Exclude the warm-hearted debutante (5)
2 Mate on the top floor! (7)
4 Nervous of knives? (4)
5 Soft cereal costs? (6)
6 Can he snore in Spanish? (5)
7 She's soft on a nobleman (5)
9 Talk of escape, perhaps (3)
12 Craftsman taking a strain (7)
14 Listener in tears (3)
16 Bachelor's measure of quantity? (5)
17 Beast always increasing, it seems (5)
19 A hungry land (7)
20 One of our biggest food-processors! (5)
21 In a way, cinema, it's floral (5)
23 Ruler's reward? (7)
24 Live poshly? (6)
25 Nonet number (3)
27 Fail to "pack up your troubles" (5)
28 VI leaves him for Ken (5)
30 Flier starting business in wrought-iron (5)
32 Killer of Robert Hughes (4)
33 He likes any drink (so tea will do?) (3)

Wednesday's Easy solution

ACROSS.—3, Close. 8, Doves. 10, Padre. 11, Nap. 12, Rabes. 13, Denuded. 15, Lemon. 18, Lip. 19, Allure. 21, Useless. 22, Dune. 23, Loft. 24, Rebuked. 26, Pauses. 29, Mix. 31, Trees. 32, Seniors. 34, Aired. 35, Cub. 36, Punts. 37, Total. 38, Storm. DOWN.—1, Money. 2, Repulse. 4, Load. 5, Spells. 6, Easel. 7, Prior. 9, Van. 12, Replies. 14, Die. 16, Mused. 17, Newts. 19, Assumed. 20, Adept. 21, Undue. 23, Lexicon. 24, Resist. 25, Kin. 27, Argue. 28, Seats. 30, Urban. 32, Seer. 33, Out.

Wednesday's Cryptic solution

ACROSS.—3, C-logs. 8, Jewel. 10, Aimed. 11, Ram. 12, Count. 13, Co-rone-t. 15, Gulls. 18, Van(guard). 19, D-ep-uty. 21, Letters. 22, A-CID. 23, Peep (rev.). 24, Hudd-led. 26, Clever. 29, Gap. 31, Her-on. 32, Pep-pard. 34, Ideas. 35, Era. 36, Maroo. 37, (wearing of the) Green. 38, Enter. DOWN.—1, He-rod. 2, Removed. 4, Lo-O-T. 5, Gang-E-S. 6, Sit up. 7, Dealt. 9, War(m). 12, Centaur. 14, Nat(tan). 16, Lured. 17, Sylph. 19, Dredges. 20, March. 21, Liver. 23, Peppery. 24, Hen-Don. 25, Lap. 27, Leg-Al. 28, (In)Voice. 30, BR-aes. 32, Pace. 33, A-BE.

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY

VARIETY

BRIDGE
By George Levinrew

NORTH (D)
♠ A Q 7 3
♥ A J 10 4
♦ 10 9 8
♣ Q 3

WEST
♠ —
♥ K 5
♦ K J 6 5 2
♣ K J 10 9 5 4

EAST
♠ 10 9 6 3
♥ 9 8 6
♦ A 8 7 4
♣ 8 7

SOUTH
♠ K J 8 5 4
♥ Q 7 3 2
♦ Q
♣ A 6 2

One of the characteristics of competitive bridge is the great variety of bidding systems and results. In today's deal, for example, from the preliminary rounds of the Open Pairs Championship, what would you expect as you look at all four hands? This seems to be a relatively simple deal. North-South should make 5 ♥ or 5 ♠ for a plus score of 450. East-West could bid 5 ♦ and make 10 tricks, which if doubled would mean a loss of 200 points — a worthwhile sacrifice. What you would expect was the exception rather than the rule. At two of the 14 tables at which this deal was played the following was the bidding:

Table 1

NORTH	EAST	SOUTH	WEST
1 ♣	Pass	1 ♥	2 NT
3 ♥	3 ♠	Dble	4 ♣
4 ♥	All Pass		

Table 2

NORTH	EAST	SOUTH	WEST
1 ♥	Pass	1 ♠	Dble
2 ♠	Pass	4 ♠	All Pass

At table 1 where they did not bid four card majors the opening of 1 ♣ was reminiscent of the prepared ♣ which is seldom played these days. Would not 1 ♦ as a three card suit be preferable to 1 ♣? The 2 NT overcall was the unusual NT. The 3 ♠ bid seems to have been merely interference with diamonds as a safe escape. The 4 ♣ bid by West was a further competitive bid, but all the aggressiveness by East-West did not prevent North-South from reaching a makeable contract.

At table two the bidding was more direct. In each of these two tables the opening lead was the ♣J, allowing the declarer to make 12 tricks. There were plus results only in the North-South column. The following were the overall results:

Contract	Scores for North-South	Number of times played
4 ♥	450	1
4 ♥	480	3
4 ♠	420	2
4 ♠	450	3
4 ♠	480	1
4 ♠ dbled	690	1
3 ♣ dbled	200	1
5 ♦ dbled	200	2

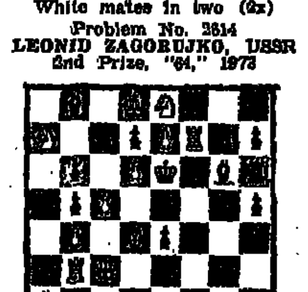
Such variety occurs on almost any deal in duplicate bridge.

CHESS / Eliahu Shahaf

Problem No. 2613
GERHARD LATZEL, West Germany
Deutsche Schachzeitung, 1956

Kh4; Re1; Rg3; Ba8; Ktc4. (5)
Kh2; Ktf2; Ph3. (3)
White mates in two (2x)

Problem No. 2614
LEONID ZAGORUJKO, USSR
2nd Prize, "64," 1973



Kd8; Qc3; Rb8, Rf7; Ba2, Bd4; Kte7, Ktc6; Pb4, c5, d6, e7. (12).
Ke6; Qa1; Rh6; Bb8, Bg8; Pb5, b6, d7, e4, h5, h7. (11)
White mates in three (2x).

SOLUTIONS. Problem No. 2609 (Stocchi). 1.Ktd7! Problem No. 2610 (Paros). a) 1.Re5 Kth4 2.Rb6 Rd4x; b) 1.Rc7 Kte7 2.Rd4 Re8x.

CAPABLANCA MEMORIAL TOURNEY 1975

Sweden's young (23) Grandmaster Ulf Andersson scored a brilliant victory in this traditional event held in Cuba, with 13½ points out 17 games, unbeaten. Soviet Grandmasters Yuri Balashov and Evgeni Vasjukov emerged joint runners-up with 12¼ points each. Here is one of the fine victories by Andersson.

Sicilian Defence

L. FOGT — U. ANDERSSON

1.e4 c5 2.Ktf3 d6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 e6 6.Be2 a6 7.f4 Qc7 8.0-0 Be7 9.Kh1 Ktc6 10.Be3 Kt:d4 11.Q:d4 0-0 12.Rad1 b5 13.e5 d:e 14.Q:e5 Qb8! 15.Q:b8 R:b8 16.Bf3 Ra8 17.Bb6 Bb7 18.a3 Rfc8 19.Ba5 g6 20.h3? h5! 21.Bf3 B:f3 22.R:f3 h4 23.Rd2 Rc4 24.b3 Rc6 25.a4 b4 26.Kte2 Rac8 27.c4 b:c 28.R:c3 Ktd5 29.R:c6 R:c6 30.Rb2 Bf6 31.Ra3 Rc3 32.Bd2 Rb3 33.Ktc1 Ktb4 34.B:b4 R:b4 35.Rf2 Be7 36.Rf3 Bd6 37.Kte2 Re4 38.Rd3 Bc5 39.Rc3 Bf2 40.Rc2 Kg7 41.Ktg1 R:f4 42.Ktf3 Bg3 43.Kg1 Re4 44.Kf1 Be3 45.Rb2 e5 46.Rb1 e4. White resigns.

Slav Defence

Y. BALASHOV — S. GARCIA

1.d4 Ktf6 2.Ktf3 d5 3.c4 c6 4.Ktc3 e6 5.e3 Ktbd7 6.Bd3 d:c 7.B:c4 b5 8.Bd3 Bb7 9.e4 b4 10.Kta4 c5 11.e5 Ktd5 12.0-0 c:d 13.Re1 a6 14.Kt:d4 g6 15.Qg4 Bg7 16.Bg5 Kte7 17.Bc4! h6 18.Kt:e6 f:e 19.Q:e6 Rf8 20.Bd3. Black resigns. (20. — Bf5 21.B:e7 Q:e7 22.Q:g6+ Rf7 23.e6 0-0-0 24.e:d+ Q:d7 25.Ktb6+).

SWEDEN—NORWAY MATCH 1975

The double round match between the selected of the two countries held in Buros resulted in a 10-10 draw. Here is the encounter on the top board.

Queen's Indian Defence

OBNSTEIN (Sweden) — EGGED (Norway)

1.Ktf3 Ktf6 2.c4 b6 3.Ktc3 Bb7 4.d4 e6 5.a3 d5 6.c:d Kt:d5 7.e3 Be7 8.Bb5+ c6 9.Bd3 c5 10.e4 Kt:c3 11.b:c Ktc6 12.0-0 0-0 13.Be3 c:d 14.c:d Rc8 15.Bb1 Ba6 16.Re1 Kta5 17.Bf4 Bc4 18.d5 e:d 19.e:d Bf6 20.d6 B:a1 21.Ktg5 g6 22.h4 h6 23.h5 h:g 24.h:g Qf6 25.Qh5 Qg7 26.B:g5 f:g 27.B:g6 Bf7 28.Re7 Q:g6. White resigns.

NEWS BRIEFS

KARPOV CROWNED. Soviet Grandmaster Anatoly Karpov, 23, officially became the 12th world champion on April 24. (The official title was inaugurated in 1886 and won by Wilhelm Steinitz). The ceremony took place at the Moscow House of Unions. Both Karpov and former title holder Bobby Fischer have expressed their readiness to play a friendly match, but Karpov rejected Bobby's proposal for an unlimited number of games. The limit proposed by Karpov was 30 games.

CHESS BEHIND THE BARS. The 8th team championship of the Israel Prisons selected was won by the Shata Prison team with 18 points (out of 24 possible). The Ma'asiyahu Prison team was runner-up of the event with 15½ points, followed by Ramla, Damon and Beersheba (the hosts of the event).

OLD GEM

White — Kg1; Qd4; Rd1, Rf3; Ktc3, Ktc4; Pa2, b2, c2, d5, g2, h2. (12).
Black — Kg8; Qd7; Rc8, Rf8; Be8; Ktf6; Pa6, b7, c7, f7, g7, h6. (12).

1.R:f6! g:f 2.Ktc4 Qf5 3.Rf1 Qg6 4.Kt:f6+ Kh8 5.Kte5! Q:d2 (5. — Qg7 6.Kth5!) 6.Kd3! c5 7.Qe4. Black resigns. (Tchigorin—Sterling, Paris, 1900).

ELIAHU SHAHAF